

# Musical America

JANUARY  
15,  
1956

MUSIC ROOM

**Lily Pons Celebrates  
25th Anniversary  
With Metropolitan**

**Alexander Brailowsky  
—Music Has Always  
Been His Way of Life**

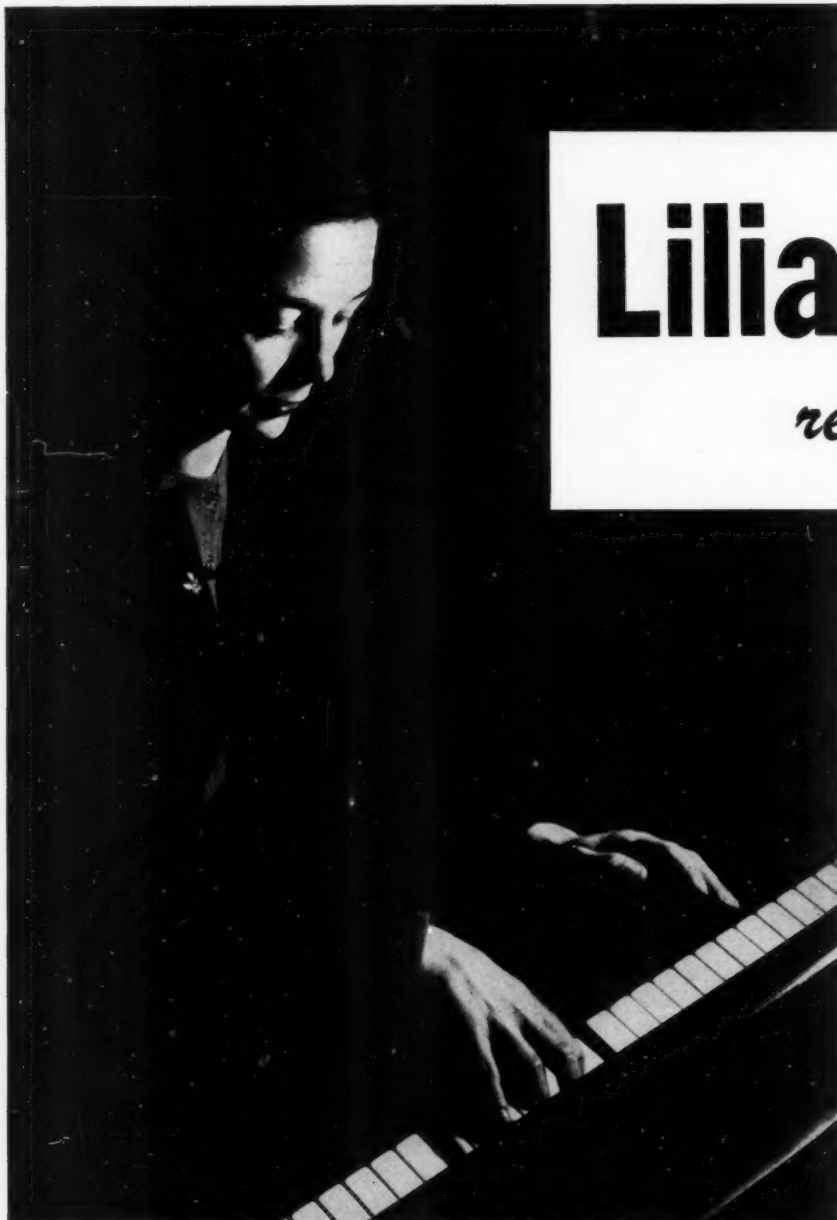
**Norma Opens Season  
At La Scala**

**Kabuki Dancers  
In Return Visit**

**International and  
National Reports**



**LEONARD  
WARREN**



IN GREECE—at rehearsal with Athens Philharmonic, conductor, George Vavayannis, on December 10, 1955.

# Lilian KALLIR

*returns triumphant!*

## ★ LONDON

"Most beautiful . . . a sincere and thoughtful musician."

*Times, Feb. 14, 1955*

## ★ VIENNA

"Genuine romantic feeling . . . luminous tone colors and pearly brilliance."

*Wiener Zeitung, Jan. 8, 1955*

## ★ ROME

"Truly great . . ."

*Il Paese, Dec. 11, 1954*

## ★ AMSTERDAM

"A great artist"

*Telegraaf, Feb. 12, 1955*

## ★ MUNICH

"Mozartean nobility of touch . . . virtuosity."

*Steddeutsche Zeitung, Jan. 15, 1955*

## ★ MILAN

"An ardent and luminous interpretation . . . a spontaneous and sensitive musical nature."

*La Patria, Dec. 15, 1954*

## ★ DUBLIN

"Rarely has anyone so pretty and attractive walked onto the Royal Dublin Society's platform . . . The performance was as good as her appearance."

*Irish Times, Nov. 8, 1955*

**A** national prize-winner at sixteen, a "veteran" of tours here and abroad at twenty, Lilian Kallir will shortly return after two seasons in Europe, where she amazed the critics of eight nations and won re-engagement after re-engagement. Typical of the reactions to her success is the case of Athens, Greece, where she played for the Queen's Fund under the patronage of Her Majesty and was promptly engaged to appear five days later with the Athens Philharmonic in the C major concerto by Beethoven.

In London . . . in Vienna . . . in Rome, Amsterdam, Paris, Munich, Milan, Naples, Dublin, Frankfurt . . . in these and many other cities, Lilian Kallir was received as a mature, sensitive artist ardently applauded for her pianistic achievements and equally admired for her beauty and charm. A few phrases, chosen at random from the recent European press, follow alongside:

For terms and dates, please write, wire or telephone:

**The FRIEDBERG MANAGEMENT** 113 WEST 57 STREET, NEW YORK 19, NEW YORK CIRCLE 7-1408



In her dressing room at the end of the gala program, Miss Pons is surrounded by some of the many floral tributes sent by well-wishers

Lily Pons, still in her Lucia costume, is joined by representatives of Metropolitan Opera organizations presenting congratulatory gifts to the soprano. Left to right: Joseph Alessi, for the orchestra; John Brownlee, for the American Guild of Musical Artists; Pietro Cimara, one of the evening's conductors; Jan Peerce, for the company; Miss Pons; Lauder Greenway, for the board of directors; Rudolf Bing, for the management; Langdon Van Norden, for the Opera Guild



Photos by Sedge LeBlanc



The diva gets a special hug from her mother when she is joined backstage by her family. To the left of conductor Andre Kostelanetz, Miss Pons's husband, is her sister, Mme. Roger Girardeau



With the festivities finally over, crowds of admirers gather at the stage door of the Metropolitan Opera House to cheer and catch a glimpse of the soprano as she makes her way to her automobile

## Metropolitan Honors Lily Pons on Silver Anniversary

FOR those who were there on both occasions, there seemed incredibly little difference in the picture of Lily Pons when she made her spectacular debut in the title role of "Lucia di Lammermoor" that Saturday afternoon, Jan. 3, 1931, and when she again appeared bemused at the head of the portentous staircase on Tuesday evening, Jan. 3, 1956, in the great dramatic moment of the Metropolitan's celebration of the 25th anniversary of that debut.

It was the Lily Pons Gala—few artists have been honored in this fashion at the Metropolitan—and her colleagues, her friends and the public joined in one great throng to pay tribute to her and tell her how much they always have loved her. It was a brilliant and heartwarming affair.

The evening began with the second act of "Rigoletto", and the French soprano made her entrance in one of the great roles of her long career—Gilda. Supporting her with all the artistic integrity of a regular performance, but with an obviously special affection on this occasion, were Jan Peerce, Robert Merrill and Nicola Moscona in their accustomed roles. Fausto Cleva conducted.

Everything went beautifully in this excerpt and there were endless curtain-calls which Miss Pons insisted on sharing with the others until at last she came to the footlights alone to receive the evening's first stormy accolade from the crowded house.

Then came the momentous event of fondest memory—the Lucia, the magic role that fatefully had

led off the American careers of Sembrich, Melba and Patti as well as Pons. Here truly the years rolled back and one looked upon the same slim, tremulous girl launched into the formidable hazards of the Mad Scene. The voice was true and sure, even in the unison passages with flute and, except for slightly less volume, a different costume, and, of course, a far more mature acting style, the illusion was complete. Mr. Moscona sang the Raimondo, and Pietro Cimara conducted.

After another ovation, the curtain rose to disclose the stage filled with Miss Pons's fellow artists and the Metropolitan's administrative staff and board of directors to make speeches and presentations. Lauder Greenway presented, for the board, a silver tray; Rudolf

Bing, for the management, a silver picture frame; Jan Peerce, for the company, a silver bowl; Langdon Van Norden, for the Metropolitan Opera Guild, a silver bowl; Joseph Alessi, for the orchestra, a bouquet; and John Brownlee, for the American Guild of Musical Artists, a silver life-membership card. Miss Pons made a gracious little speech of acceptance.

Bringing the gala evening to a fitting conclusion, Miss Pons appeared once more, ravishingly gowned in white, to sing four of the most famous coloratura arias—"O luce di quest'anima" from "Linda di Chamounix"; "Je suis Titania" from "Mignon"; "Chant du Rossignol" from Stravinsky's "Le Rossignol", and "Bell Song" from "Lakme". Max Rudolf conducted.

—R. E.



## Musical America

Publisher .....JOHN F. MAJESKI, SR.

Executive and Editorial Offices: 1401 Steinway Building, 113 West 57th Street, New York 19, N. Y. Telephone: Circle 7-0520, Cable Address: MUAMER. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright 1956 by The Musical America Corporation

Editor .....RONALD EYER

Associate Editor ..JOHN F. MAJESKI, JR.

Managing Editor ..RAYMOND A. ERICSON

Senior Editor .....ROBERT SABIN

Assistant Editors ...FRANK MILBURN, JR.

DAVID J. BARUCH

Contributing Editors .RAFAEL KAMMERER

MARVIN LEVY, JAMES LYONS

EZRA LADERMAN, FRANK MERKLING

Advertising Manager .MAURICE B. SWAAB

THEODATE JOHNSON

Production Manager ...EDWARD I. DAVIS

Circulation Manager ....JOSEPH MORTON

Comptroller .....OTTO A. GSELL

## In this issue

**Lily Pons's** 25th anniversary with the Metropolitan Opera honored by the company (Page 3).

**National Association of Teachers of Singing** holds annual convention in Chicago (Page 7).

**Eduard Van Beinum** conducts the San Francisco Symphony (Page 7).

**Philadelphia** hears a concert version of "La Traviata" (Page 8).

**La Scala** opens with festive performance of "Norma" (Page 9).

**Florence Opera** offers rarely performed Mascagni work (Page 10).

**Rome Opera** season opens with Handel's "Julius Caesar" (Page 11).

**Alexander Brailowsky**—his happy childhood was a prelude to his famous career (Page 12).

**France** schedules Mozart festivals (Page 14).

**Reviews:** New York recitals (Page 23); orchestra concerts (Page 20); opera at the Metropolitan (Page 16); dance (Page 28); recordings (Page 30); new music (Page 24).

SUBSCRIBERS . . . desiring a change in address should notify the Circulation Department at least three weeks before the change is to take effect. The Post Office will not forward copies unless the subscriber pays the forwarding postage. Advise us of your change in address just as soon as possible so that your copies will arrive without interruption.

Vol. LXXVI, No. 2 January 15, 1956  
\$5.00 per year .....Single Copy, 30 Cents  
MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of March, April, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November, December, January, February, by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial Offices, 113 W. 57th St., New York. Entered on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. (The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature, and are also available in Microfilm.)

## "Cultural Ambassadors" Get Results

THE importance of cultural exchange and the visiting back and forth of musicians and musical organizations among the nations of the world during the past year was brought out several times in the annual year-end report by Columbia Broadcasting System news correspondents who gathered in New York from their posts around the world on New Year's Day and met with Edward R. Murrow to broadcast their analysis of the year's major news developments.

The first to touch on the subject was Dan Schorr from Moscow. In reply to the question, "What was the single most significant change in your area during 1955?", he stated:

"The most significant change was the opening of the windows on the West and the way the Russians have flocked to those windows for a breath of fresh air. It is now officially permitted, in fact almost compulsory since things that are not prohibited there are compulsory, to note American superiority in some technical fields. Russians are meeting a few Americans. And there's an explosion of enthusiasm about the whole West as though they were starved for these contacts. Last week I saw members of the 'Porgy and Bess' company almost mobbed by admirers on the streets of Leningrad. And the whole Soviet world of ardent culture is breaking through the old Stalinist crust, groping for new freedoms. All this may go further and faster than the rulers intended. The thaw has already reached the point where even now it would take some grave international crisis to turn it off."

Replying to the question, "What was the best thing we did in your area last year?", David Schoenbrun, from Paris, said: "I think we did a good thing to bring the Comedie Francaise from Paris to New York. News that their national theater company was a box-office hit on Broadway boosted French morale and it helped them love us just a little more because we loved what was best in them."

ON the same head, Robert Pierpoint, from Tokyo, said: "Frankly, I'd say that about the best thing we did in the Far East was when the State Department brought the Symphony of the Air out. They made a tremendous hit."

"In the Soviet Union," Mr. Schorr noted, "the best thing we did was to exchange farmers and engineers and newsmen, to lift passport restrictions on travel to Russia, to send a company like 'Porgy and Bess'; in a word, to blow a little fresh air into the window they opened." And, in answer to the query, "What did you see that reminds you of home?", he replied "Young people listening to American jazz on the Voice of America."

There is a tendency in some quarters to

regard such cultural exchange projects as those noted here as fanciful or, at best, of only long-range value. These correspondents reveal that, on the contrary, the effect is immediate, even spectacular, at times, just as the appearances of Emil Gilels and David Oistrakh were in this country. The time has come to take more seriously the axiom that man does not live by bread alone. It is much more than just a noble sentiment.

MEANWHILE, in the Far East, Martha Graham was making a further contribution to our foreign relations through her highly individual art of dance. Part of the story was reported by Walter Terry in the New York "Herald Tribune" on Jan. 15. Miss Graham is touring under the State Department's International Exchange Program, administered by ANTA, and accounts of her success, not only as a dancer, but as an ambassadress without portfolio are truly glowing.

The "Times", of Indonesia, quoted by Mr. Terry, wrote in its editorial: "Once in a generation a gifted individual is endowed with the ability to project to strangers some brilliant facet of a nation's art and thereby reveal something of its soul. This Miss Graham has done with such virtuosity that she has dispelled the prevalent notion that Americans live in a cultural wasteland people only with gadgets and frankfurters and atom bombs. . . . If ever this paper came perilously close to forgetting its policy of leaning neither to the East or to the West, it was during Martha Graham week because this talented woman presented something of the United States that we could wholeheartedly approve of."

In Indonesia, according to the "Herald Tribune" report, at the end of the Graham run, the American Ambassador felt "that more had been done in one week than in the entire two years before, and an American who had passed most of his life in the Orient said ". . . the deepest significance was that for the first time an American had come to the East with love, with nothing else in her mind", and that he thought this fact alone could change the course of things.

Prime minister U Nu, of Burma, told the vast opening-night audience in Rangoon: "The intrinsic value of Miss Graham's dances and ballets lies not only in the exposition of a highly developed form of art, it is also bound to have repercussions beyond the frontiers of art and culture."

Such observations as these clearly are not just idle words. The powers behind the iron curtain have understood the psychology of public relations at the cultural level for some time. We are beginning to learn it.

## On the front cover

LEONARD WARREN, leading baritone of the Metropolitan Opera, was born in New York City. A winner of the Metropolitan Opera Auditions of the Air, Mr. Warren made his debut with the company in 1939. In addition to the role of Scarpia in "Tosca", in which he is pictured on the front cover, Mr. Warren is singing with the Metropolitan this season Renato in "A Masked Ball", the title role in "Rigoletto", Don Carlo in "La Forza del Destino", and Gerard in "Andrea Chenier". He will also appear as the Count di Luna in "Il Trovatore". It was as Rigoletto, perhaps his most famous role, that Mr. Warren made his highly acclaimed debut at La Scala. Among the other opera companies with which he has sung are the San Francisco, Teatro Colon in Buenos Aires, and the Teatro Municipal in Rio de Janeiro.

A noted concert and radio artist, Mr. Warren will appear on the NBC-TV Spectacular Festival of Music on Jan. 30 and on the Telephone Hour on Feb. 13. During the spring he will be heard with the St. Louis and Kansas City symphonies and also with the New Orleans Opera. He has made many recordings—among them the role of Rigoletto in the complete RCA Victor recording. (Photo Credit:—Seawell-Paul A. Hesse, Hollywood, Calif.)



LEONARD WARREN

MUSICAL AMERICA



# Mannes, Hofmann, Rubinstein Mark Anniversaries

IT is a well-known fact that time sits lightly on the shoulders of artists, and we are always amazed when a birthday or anniversary comes round to remind us how long some familiar and beloved figure in the world of music has been pouring out his energies and inspiration. To many of us it seems only yesterday that David Mannes was still conducting his symphony concerts at the Metropolitan Museum of Art, yet on Feb. 16 he will celebrate his ninetieth birthday, in a retirement which does not prevent him from taking a keen interest in the activities and growth of the Mannes College of Music and in musical life in general. He still plays the violin regularly and with undiminished zest.

On Jan. 20, Josef Hofmann is marking his eightieth birthday, which again seems impossible to those of us who were enjoying his recitals only a few years ago. The recent issue of the LP album of recordings made in 1937, when Mr. Hofmann celebrated the golden jubilee of his American debut, at the Metropolitan Opera House, on Nov. 29, 1887, at the age of eleven, was a startling reminder of the amazing length of his career, for he continued to play magnificently for many years after that.

ARTHUR Rubinstein, now 70 and at the peak of his career and about to embark upon one of the most impressive feats of his artistic life, is celebrating the fiftieth anniversary of his American debut, which took place in 1906 in Philadelphia. When Mr. Rubinstein played the Saint-Saens Piano Concerto in G minor with the Philadelphia Orchestra under Fritz Scheel, in Carnegie Hall on Jan. 8, 1906, *MUSICAL AMERICA* described his appearance at his New York debut as follows: "Personally, he is a charming youth — slender, graceful — the gentleman. He has a well-

poised head, crowned with dark brown hair, not too much, yet enough to set off his face to advantage. His hands are long, shapely, and evidently tremendously powerful. He plays without undue exertion—performs the most marvelous digital contortions with the utmost ease — has none of the mannerisms usually associated with the great in all lines of endeavor—he is, as yet, an unspoiled boy".

Today, fifty years later, we can happily repeat the compliment, for Mr. Rubinstein has remained unspoiled. His dedication to music has grown deeper with the years and his playing has lost none of its exciting buoyance of spirit in the process of maturing. As for his phenomenal strength and energy, the mere fact that he will soon be giving us a series of no less than five programs of piano concertos, including the greatest masterpieces of the literature, which he has already given abroad, is enough in itself to show that these are blazing high as ever. He is a supreme example of the self-renewal of inspiration and the driving force of musical activity which enables artists to accomplish feats that would be utterly impossible to lesser mortals.

ALTHOUGH David Mannes and Josef Hofmann are no longer in the musical arena, so to speak, they are still very much a part of our thoughts. Preparations are already under way to celebrate Mr. Mannes' birthday in a way that will allow his countless friends, former pupils and admirers to show their affection. When Mr. Mannes was born, on Feb. 16, 1866, in New York, the nation was still smarting from the wounds of the Civil War, yet its energies were unimpaired. Hordes of immigrants were still pouring in from Europe; national wealth (far less evenly distributed than it was to be later) was growing by leaps and bounds; and conditions were

in a ferment. Mr. Mannes can still remember a tune which he played as a lad on the Bowery (a very different place in those days) to earn extra pennies. Incidentally it is a very charming melody. Even before he became a member of the New York Symphony in 1891, he had accumulated a rich fund of human and artistic experiences, which he tells about in his vivid autobiography, "Music Is My Faith".

But success in the orchestral and concert worlds did not make him forget the people he had known in his youth. His work at the Music School Settlement, his founding of the Music School Settlement for Colored People, leading to the establishment of his own music school in 1916, with the collaboration of his wife, Clara Damrosch Mannes, were expressions of his abiding concern with education and with democracy at work in music. When he later conducted the free concerts at the Metropolitan Museum of Art, this closeness to the people enabled him to plan programs that brought thousands into contact with great music who might never have learned to like it without this incentive.

THE charming letter from Josef Hofmann quoted in part in *MUSICAL AMERICA* for Jan. 1, 1956, bears witness to his keen interest in the musical world and his own activities, notably the completion of an autobiography. When the Golden Jubilee album was released, a flood of letters and other tributes offered overwhelming proof to Mr. Hofmann that his magnificent artistry has not been forgotten by the many thousands of music lovers whose memories of his playing are still fresh. We hear sometimes of the forgetfulness and neglect that great artists encounter as the years pass by, but there are also many who never forget the beauty and excitement that artists have brought into their lives.

## Musical Personalities and the National Press

A SIGNIFICANT phenomenon of the times is the increasing interest being taken by national magazines of general circulation in outstanding personalities and events in the musical world. The recent silver anniversary of Lily Pons was, of course, widely noted in all media, including newspapers, television and radio. But an anniversary is not necessarily required to make musical personalities of editorial interest these days, and the fact has been borne out impressively in several recent instances.

The January "Reader's Digest", for example, chose the story of Igor Gorin as its "Chronicle of Americanization". It tells the story of the wretchedly poor Eastern Ukrainian boy

who became one of the most popular baritone of his time and, equally important to him, an American citizen and an honorary citizen of the State of Utah.

SIMILARLY, the "Ladies' Home Journal" for January devoted an extended feature article, with many pictures, to the peregrinations of Nelson and Neal, the young husband-and-wife two-piano team (Harry and Allison Neal), who, with their infant son and two grand pianos, travel about the country over half the year in truck and trailer to fill their concert engagements. It's a good story handsomely presented.

And then there was the issue of "Time"

for Dec. 19, last, where another notable husband-and-wife team, Dorle and Dario Soria, receive their due for having brought the new Angel Record label, in the short space of two years, close to the top of the classical recording field. Dorle, once a member of the staff of *MUSICAL AMERICA*, was for many years publicity director of the New York Philharmonic-Symphony. Dario formerly was a radio director at CBS and head of the Cetra-Soria Record Company.

RECOGNITION of this kind was not common in years past, but its increasing frequency now may perhaps be taken as a welcome sign of the times.

## Schumann—Another Centenary

ON next July 29, Robert Schumann will have been dead just 100 years, yet very little has been done to commemorate that fact in comparison with the tremendous Mozart programs that have celebrated the 200th anniversary of Mozart's birth. At first glance, this injustice may seem bewildering, but reflection brings several good explanations. In the first place, the Mozart repertoire is vastly larger and more varied. There is no limit to the treasures to be found in the ocean that was

Mozart. With Schumann, the quality is high but the range much narrower. True, there are dozens of magnificent songs that are well-nigh forgotten, nor is the full range of Schumann's piano music recognized by our recitalists, but the necessity to pick carefully is greater. But is Schumann not the more "neglected" of the two? Ours is a classically-minded age, but this is all the more reason to pay homage to the Romantic masters, who have contributed so much to our cultural heritage.

### Our Apologies

A strike involving the printing plant in which *MUSICAL AMERICA* is published caused the extended delay in delivery of our January 1 issue. Time lost then necessarily delayed the present issue also.

We beg our readers' indulgence for these occurrences over which we had no control.

The Publishers

# Artists and Management



I. W. Schmidt  
Renata Tebaldi signs her renewal contract for two seasons with Columbia Artists Management, Inc., under the personal direction of Andre Mertens, vice-president, who is pictured above with the Italian soprano

## Stockholm Boys Choir To Tour United States

Stockholms Gosskor, the boys choir from St. Mary's Church, Stockholm, conducted by Erich Algard, will make their first concert tour of the United States in October, 1956. The choir, which is composed of 40 boys and five adults, was a favorite of the late King Gustav V, for whom it sang on his 90th birthday. The tour is under the patronage of Her Royal Highness Princess Sybilla, of Sweden. The choir has previously visited France, Holland, Switzerland, Belgium, Luxembourg, and Germany. The tour will be managed by Columbia Artists Management, Inc., under the personal direction of Coppicus, Schang, and Brown.

## Manager Named To Atlanta Symphony

Atlanta, Ga.—William C. Herring became manager of the Atlanta Symphony on Jan. 16, succeeding Leslie C. White, who had been associated with the orchestra for two years. Mr. Herring had been assistant manager of the All Star Concert Series in association with Marvin McDonald, for two years. Mr. White was recently named executive director of the United Fine Arts Fund and Institute, Cincinnati, Ohio. E. Dawson McDonald has assumed the ticket-office duties of the All Star Concert Series, in Atlanta.

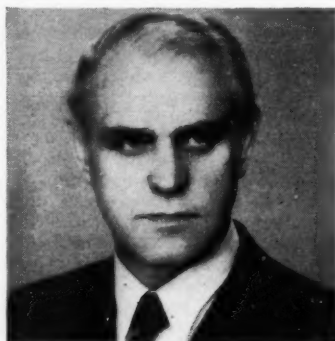
—Helen Knox Spain

## Metropolitan Opera Engages Two Tenors

Two Italian tenors, Gino Penno and Daniele Barioni, will appear at the Metropolitan Opera House during the second half of the current season. Mr. Penno, who sang

at the Metropolitan Opera during the 1953-54 season, will return for performances probably to include "La Forza del Destino", "Il Trovatore", and "Tosca". He will fulfill some of the commitments of Mario Del Monaco, who will not return to the Metropolitan until the 1956-57 season.

Mr. Barioni will make his Metropolitan debut. Born at Copparo in 1930, he won a singing contest in connection with the film "Il Grande Caruso", but could not appear in the picture because of military service. He made his operatic debut at the Teatro Nuovo in Milan, in 1954, as Turridu in Mascagni's "Cavalleria Rusticana". He later sang in Florence and Treviso, at the Royal Theater in Cairo, and toured South Africa with an Italian company.



Polyfoto  
Erich Algard, conductor of the Stockholm Gosskor

## Giesecking To Open Tour in March

Walter Giesecking, whose American tour was postponed because of injuries in a bus accident in Germany last month, will make his first appearances here this spring when he is soloist with the New York Philharmonic-Symphony on March 22, 23, and 25.

The noted pianist had been scheduled to play 15 recitals in various cities before his appearance with the orchestra. All except two of these recital dates have been postponed to May. His Carnegie Hall recital will be given on April 6.



Henry Rapisarda—Cosmo Silco

## Page Ballet Signs with Columbia

Ruth Page's Chicago Opera Ballet, with Marjorie Tallchief and George Skibine as leading dancers, has signed a contract for a nationwide tour, under the management of Columbia Artists Management, Inc., personal direction of Kurt Weinhold.

Miss Tallchief and Mr. Skibine, leading dancers of the Marquis de Cuevas Ballet of Paris, have secured a leave of absence from that company to join the Chicago Opera Ballet for their first American appearances in several years.

The company, which will appear again during the Lyric Theater of Chicago's fall 1956 season, will begin its tour on Nov. 26 for three weeks, from Chicago to the East and back. A longer tour of a minimum of seven weeks will start on Jan. 7, 1957, to the South, Southwest, and Pacific Coast.

The ensemble, to number 45,

including six soloists, 20 additional dancers, an orchestra of at least 11, plus the technical crew, will perform two ballets. They are Lehar's "The Merry Widow", and "Revenge", based on Verdi's "Il Trovatore", both choreographed by Ruth Page. Rolf Gerard designed "The Merry Widow", and Antoni Clave "Revenge".



Photo Lido

Marjorie Tallchief and George Skibine in Venice. The dancers will head the touring company of Ruth Page's Chicago Opera Ballet

## Fowler Joins Community Concerts

Community Concerts, Inc., has announced that George W. Fowler has joined their organization in the capacity of executive assistant. Mr. Fowler was formerly vice-president of Civic Concerts. During the seven years he was with that organization, he served as Civic Division Field Manager, Western Field Manager and Western Manager.

A native of Everett, Wash., Mr. Fowler graduated from Harvard University in 1943. He served as a Lieutenant with the United States Navy from 1943 to 1946.



George Fowler

## Buffalo Philharmonic Names Acting Manager

Buffalo, N. Y.—Ramsi P. Tick has become acting manager of the Buffalo Philharmonic, replacing Irving Deakin. Mr. Tick was associated with National Artists Corporation and Civic Concert Service prior to his return to his native city in June, 1955, to become associate manager of the orchestra. Frederic dePeyster Townsend is comptroller of the orchestra, not manager, as was erroneously stated in the Dec. 15 issue of MUSICAL AMERICA.

Kenneth Allen (right) congratulates James De La Fuente (left), violinist, and Herbert Stessin pianist, two artists who have joined Kenneth Allen Associates



# National Report

## Chicago Host to NATS 11th Annual Convention

Chicago.—The National Association of Teachers of Singing held its 11th annual convention here at the Sheraton Hotel, Dec. 27-30. Among the highlights of the convention were the presentation of Puccini's "Gianni Schicchi" by the Opera Workshop of Chicago Musical College of Roosevelt University, Erwin Jospe, director; a lecture-recital featuring Schumann's "Dichterliebe" sung with rare interpretative effect by Aksel Schiotz, tenor, with William Browning at the piano; a lecture-recital on contemporary contributions to song literature by Celius Dougherty, composer-pianist, assisted by Maria Montana, soprano, Helene Hekman Gezon, mezzo-soprano, and John MacDonald, bass-baritone; and another lecture-recital, on later German and French song, by Frederick Schauwecker, coach-accompanist, with song illustrations by Lucile Hertel and Elaine Hubbard, altos; and Harold Brindell and John Toms, tenors.

### Rivers Wins Singing Contest

After the annual banquet, presided over by the outgoing president, Bernard U. Taylor, the finals of the NATS Singer of the Year Contest were held, with B. Fred Wise presiding. Among the seven contestants, Richard Rivers, baritone, of the music faculty of Huntington College, Montgomery, Ala. was adjudged the winner. Mr. Rivers won \$500 in cash, a concert tour for next year, and auditions with the Lyric Theater of Chicago and with the San Francisco and Metropolitan Opera companies.

The new officers of NATS elected for the coming year are: president, E. Clifford Toren, Northwestern University; vice-presidents, Dale Gilliland, Ohio State University, Alexander Grant, University of Colorado, Theodore G. Stelzer, Concordia Teachers College, Seward, Neb., and B. Fred Wise, American Conservatory of Music, Chicago; secretary, R. Hadley Crawford; treasurer, William Eberl; and registrar, Gertrude Tingley.

The National Opera Association, formed in 1954 to stimulate opportunities for American opera talent and to encourage the composition and production of American opera, held its first national convention in conjunction with NATS. It selected as its new president, Leonard Treash, Eastman School of Music, Rochester, N. Y. Other officers elected are Daniel

Harris, Oberlin College, first vice-president; Hubert Kockritz, Cincinnati Conservatory-College of Music, second vice-president; Fred L. McKittrick, Flint Michigan Civic Opera, treasurer; and Gladys Mathew, Community Opera, New York, secretary.

Elemer Nagy, noted stage director, discussed the training of the singing actor; another session was devoted to a field trip to observe

stage materials and lighting practices at the Goodman Theater; and the delegates attended the aforementioned performance of "Gianni Schicchi."

Prominent among the delegates were Willard Rhodes, Columbia University; Henry Hobert, Phillips University; Josef Blatt, University of Michigan; Ludwig Zirner, University of Illinois; Clifford Baer, Wake Forest, N. C.; William V. Boland, Midwestern University, Wichita Falls, Texas; Don L. Earl, Brigham Young University; Howard Groth, Arkansas State Teachers College and Constance Eberhart, Inspiration Point Opera Workshop, Eureka Springs, Ark.

—Howard Talley

## Chicago Season Highlighted By Symphonic Programs

Chicago.—On Dec. 15 Fritz Reiner and the Chicago Symphony performed the Sibelius Second Symphony, postponed from the preceding week, in celebration of the Finnish composer's 90th birthday. It was a clear and elevated reading, capped in the final movement by the shining trumpet salutes to Sibelius.

Rudolf Serkin offered a virtual novelty, Schumann's Introduction and Allegro Appassionato in G major, Op. 92. We would have settled for a piano concerto by Sibelius in its place, if he had ever written one. The Schumann piece is nice, but dull, having faint echoes of the development section of the first movement of the A minor Piano Concerto. Mr. Serkin followed this exhumation with the "Burleske" in D minor by Richard Strauss, an early work, though with an intimation of the Marschallin leitmotif in "Der Rosenkavalier" assuming some prominence in the course of the work. The distinguished pianist performed his part with deftness, though now and then his chord passages sounded harsh and brittle.

### Bloch's Birthday Celebrated

Orchestra Hall was in a holiday mood on Dec. 22 when we were given the Tchaikovsky "Nutcracker" Suite as a glittering bauble; Hindemith's "Nobilissima Visione", more in keeping with the religious aspect of the holiday season; and Beethoven's Symphony No. 5, offered for no ostensible reason save, perhaps, as a paean of triumph and of thanksgiving for living through one more year in the free world.

In the same gala spirit two Hun-

garian works, the Suite from "Hary Janos", by Kodaly, and Liszt's Hungarian Rhapsody No. 3, in D major, were offered the subscribers on Dec. 29, both pieces with cimbalom accompaniment by Toni Koves, brought from New York for the occasion.

Ernest Bloch's 75th birthday was commemorated by the performance of two symphonic interludes from his opera, "Macbeth", composed between 1904 and 1910 and produced for the first time at the Opera-Comique, Paris, Nov. 30, 1910. The first of these interludes links Scene I to Scene II in Act I; the second takes place before the final scene in Act III. This is big music and, despite Wagnerian and Straussian overtones, it is in the authentic Bloch style. Why are we not vouchsafed an opportunity to hear the whole opera?

### Wicks Performs Mozart

As a curtain-raiser to the impending Mozart year the youthful violinist Camilla Wicks participated with the reduced orchestra in a performance of Mozart's Concerto in A major, K. 219, more in the spirit of 1775, perhaps, than in that of 1955. Though we are accustomed to more assertive and personalized interpretations, Miss Wicks's nonsubjective reading was in proper perspective without being dull.

On Dec. 17, Karl Kritz, associate conductor of the Pittsburgh Symphony, directed a varied program featuring a Suite from Strauss's "Der Rosenkavalier" and the Brahms Symphony No. 2. He performed the suite con amore, with unwonted regard for the nuances and shadings of music

that smiles through its tears. The Brahms was given a brisk reading throughout; for once the Allegretto was not taken Andante.

On Dec. 31, his first Saturday night appearance, Fritz Reiner chose an all-Slavic program: Smetana's Overture to "The Bartered Bride", Kodaly's Suite from "Hary Janos", Liszt's Hungarian Rhapsody No. 3—the Kodaly and Liszt works being repeats from the Dec. 29 concert—Weinberger's Polka and Fugue from "Schwanda", Liszt's "Mephisto Waltz", and Tchaikovsky's "1812" Overture. Mr. Reiner, the orchestra, and the audience had a good time with these old favorites. The clanging bells in the closing measures of the Tchaikovsky were, appropriately enough, a fitting salute to the new year only two hours away.

Mischa Elman gave his Chicago recital on Dec. 18. His familiar tonal magic was displayed in such pieces as the Vieuxtemps Fifth Concerto, Mozart's Sonata in B flat major, K. 378, and the Chausson "Poeme".

### Ballet Russe

The Ballet Russe de Monte Carlo appeared at the Civic Opera House, Dec. 25-Jan. 2, with two guest stars, Alicia Alonso and Igor Youskevitch. Other principals were Nina Novak, Irina Borowska, Yvonne Chouteau, Gertrude Tynen, Frederic Franklin, Leon Danielian, and Alan Howard. In addition to the more familiar ballets—"Giselle", "Swan Lake", "Les Sylphides", and "Le Beau Danube"—a new ballet based on Jean Cocteau's story, "La Dame a la Licorne", was presented for the first time in Chicago on Dec. 26, with Misses Novak and Borowska and Mr. Youskevitch in the leading roles.

Annual Christmas performances of Handel's "Messiah" were given by the University of Chicago Choir, Richard E. Vikstrom, conductor, at Rockefeller Chapel, Dec. 11; by the Swedish Choral Club, Harry T. Carlson, conductor, at Orchestra Hall, Dec. 11; and by the Apollo Musical Club, Henry Veld, conductor, at Orchestra Hall, Dec. 27. —H. T.

## San Francisco Hears Van Beinum

San Francisco.—The first week of the New Year was memorable for the guest appearance of Eduard van Beinum as conductor with the San Francisco Symphony and for the remarkably interesting concert by the California String Quartet.

From the orchestra Mr. van Beinum secured a rich, relaxed, and resonant tone, as well as exciting musical results. Though Bach's

# National Report

Suite No. 3 and Brahms's Symphony No. 2 were superbly performed, it was Bartok's Concerto for Orchestra that gave the greatest musical satisfaction. This was the Dutch conductor's first appearance here. We hope it will not be his last.

With poise and tonal beauty the California Quartet played Vivaldi's Sinfonia "Al Santo Sepulero" and the Concerto "Madrigalesco" in memory of the late Manfred Bukofzer of the University of California music department. Elliott Carter's String Quartet (1951) proved to be more interesting than likeable. The work has some beautiful pages, but the rest seems unintelligible. The quartet had the assistance of Ross Taylor and Earl Saxton in a splendidly performed Mozart Divertimento for strings and two French horns.

## "The Nutcracker" Given

Year-end events included the San Francisco Ballet's notable production of "The Nutcracker", which is now given annually. The audience seemed to enjoy thoroughly the James Graham and Lew Christensen revision that was first seen last year and the decor and costumes, ingeniously devised by Leonard Weisgard. In the Prologue Gordon Paxman and Robert Gladstein (a highly talented youth) were exceedingly successful. Also to be commended were Sally Bailey and Nancy Johnson, who alternated in the role of the Sugar Plum Fairy. The entire cast, much too long to list, and the orchestra, under Earl Murray, were excellent.

Luboshutz and Nemenoff offered an interesting program that included Reger's Introduction, Passacaglia, and Fugue, Op. 96; a Khachaturian Suite; and Debussy's "Lindaraja". The duo-piano team was enthusiastically received.

## Nelsova Performs Bloch

The first concert by the San Francisco Symphony in December was highlighted by the sensational success of Zara Nelsova in Bloch's "Schelomo", played in commemoration of the composer's 75th birthday. Honegger's "Pastorale d'Ete" (performed in memory of the composer), Boyce's Symphony No. 5, and Dvorak's Symphony No. 5 completed the program, which was directed by Enrique Jorda.

Geza Anda raced merrily through the Tchaikovsky Piano Concerto No. 1 on Dec. 8, 9, and 10. Mr. Jorda preceded the work with Mozart's "Eine kleine Nachtmusik", Milhaud's Symphony No. 5 (American premiere), and Ravel's "Alborada del Gracioso", which was one of the most brilliantly satisfying and exciting of Mr. Jorda's achievements with our orchestra.

The Milhaud work, in four movements, was written at Mills College during 1953. Commis-

sioned by the Italian State Radio, it received its world premiere in Turin, conducted by the composer. It proved interesting and showed numerous novel ideas in the solo passages and orchestration. My personal preference was for the slow movement and the Scherzo, although the final march movement is perhaps the most easy to understand.

On Dec. 15, 16, and 17 Joerg Demus was heard in the Bach Concerto in D minor and Schumann's "Concertstuck". Beauty of tone and sensitive musicianship characterized the pianist's playing of

both works. Mr. Jorda chose Schubert's Overture to "Alfonso and Estrella" and Brahms's Fourth Symphony for the orchestral portion of the program.

In early December recitalists were Gina Bachauer, who gave a thrilling piano performance in the Veterans Auditorium on the Spencer Barefoot series; Halina Czerny-Stefanska, heard in an all-Chopin program; and Mario Delli Ponti, pianist, the first Italian exchange artist to appear here.

The chamber-music department of the San Francisco State College presented an all-Mozart program the afternoon of Jan. 8, with Louis Kaufman, violinist; Miss Nelsova, cellist; Ferenc Molnar, violist; Jane Hohfeld, pianist; and a woodwind trio. —Marjory M. Fisher

## Philadelphia Orchestra Gives Traviata in Concert Form

Philadelphia.—On Dec. 8 the Philadelphia Orchestra took its annual fling at grand opera, presenting Verdi's "La Traviata" in concert form. It was the first time the orchestra and Eugene Ormandy had performed the venerable score.

The Philadelphia conductor and his forces presented a shipshape account of the Verdi melodies, the orchestra sounding particularly well in the luminosity of tone lavished on the two famous preludes. Elaine Malbin sang Violetta with enthusiasm and tonal incisiveness, taking "Sempre libera" at a great clip. More serenity and repose at certain moments would have been desirable. Rudolf Petrak sang a pleasing Alfredo, and Hugh Thompson a smooth, but rather small-scale Germont. Lester Englander was effective in a brace of lesser roles.

In its first December concert, on the 2nd, the orchestra turned to its more familiar chores, performing Strauss's "Don Quixote", with Lorne Munroe, the group's first cellist, excellent in the solo measures. Mr. Ormandy did well with Haydn's "London" Symphony. Piston's Toccata for Orchestra was given a first hearing at these concerts and won favor with the audience.

## Jalas Conducts Sibelius

On Dec. 9, the Philadelphia Orchestra presented an all-Sibelius program, Mr. Ormandy programming the great Finnish composer's "En Saga", his rarely played "The Oceanides" and the also infrequently heard Sixth Symphony. Anshel Brusilov was on hand to give a lovely account of the Violin Concerto, winning an ovation. Sibelius's son-in-law, Jussi Jalas, conducted the symphony in knowing manner, while Mr. Ormandy directed the balance of the program. The Philadelphia Orchestra offered its third Student Concert at the Academy of Music on Dec. 12,

in which Elaine Brown's admirable Singing City Youth Chorus sang Christmas music as well as music of the Chanukah. Also featured was a talented 24-year-old violinist, Gerard Kantarjian, who played the Wieniawski Concerto No. 1 with style.

French music highlighted the orchestra's Dec. 16 concert, with Mr. Ormandy giving glowing performances of Ravel's "Daphnis and Chloe" Suite No. 2 and Debussy's three Nocturnes as well as Prokofiev's "Classical Symphony".

At the Children's Concert of Dec. 17, the orchestra was led by Samuel Antek, and the program featured Paul Nordoff's charming and winsome "The Frog Prince", with Mr. Nordoff himself as narrator.

## Stern Soloist

Isaac Stern appeared on Dec. 22 with the Philadelphia Orchestra, playing the Beethoven Concerto with elevated mood and technical aplomb. The American premiere of the Concerto Grosso for Strings by the Swiss composer Raffaele d'Alessandro also took place on this occasion, the atonal character of the music, placed on a classic structure winning audience approval. Bizet's Symphony in C major completed this program.

On Dec. 26, Mr. Ormandy featured the Sibelius Seventh Symphony to further honor the great Finnish composer and on Dec. 30, his program, replete with waltzes and polkas of the Strauss family, centered about the great Schubert Symphony No. 9.

Opera was rare during the month of December. However, the Metropolitan brought over its new production of "Les Contes d'Hoffmann" to the Academy on Dec. 20. The new settings found favor, and Lucine Amara, Richard Tucker and Mildred Miller were given a particularly warm reception. Roberta Peters, Martial Singher, Rise

Stevens and Alessio De Paolis were also well routined under the baton of Pierre Monteux.

David Oistrakh proved sensational in his recital at the Academy on Dec. 5, playing with dazzling virtuosity and impeccable style a program that included pieces by Beethoven, Tartini, Prokofiev, Ysaye, and Tchaikovsky. Many were seated on the stage. On Dec. 19, the great violinist, who has built up a Philadelphia following, appeared in a special benefit concert with the Philadelphia Orchestra at the Academy. Eugene Ormandy shared applause, after the acclaimed virtuoso displayed his breathtaking versatility in three concertos—Mozart's No. 5, in A major, Bach's No. 2, in E major, and the Tchaikovsky.

The Temple University choruses under Elaine Brown gave a fine program at Temple, on Dec. 7, singing compositions by Brahms, Victoria, Marenzio, Britten, and Poulenc with grace and precision. Hugo Wolf's seldom heard "Christmas Night" was well performed. The New Chamber Orchestra presented the Curtis String Quartet at the Academy on Dec. 11. In conjunction with Martha Massena the group ably performed the Schumann Piano Quartet. The Schubert String Quintet, with Samuel Mayes as guest cellist, was a delightful surprise.

## Sack Gives Recital

Erna Sack revealed a shimmering pianissimo in her first Academy recital on Dec. 13. The coloratura was in good form and proved that beside her vaunted in alt register, she is a magnetic artist. Renata Tebaldi brought her lovely voice and sincere artistry to the Academy on Dec. 27 in a thunderously applauded recital. Songs by Sarti, Scarlatti, Bellini, Rossini, and Verdi showed listeners a new facet of her art. Her singing of opera arias, embellished with strong and brilliant high notes, earned the statuesque soprano an ovation.

On Dec. 27, the Mendelssohn Club, under Harold W. Gilbert, also brought pleasure to the city in an excellent and traditional performance of the "Messiah". On Dec. 28, the famous Bach Choir of Bethlehem and its conductor, Ifor Jones, invaded the Academy to present the "Christmas Oratorio" in the manner for which they are celebrated.

On Dec. 29, the Philadelphia Civic Ballet Company, directed by Norman Craig, put on a very creditable performance of Tchaikovsky's complete "Nutcracker" at the Academy of Music.

—Max de Schauensee

## Baltimore Symphony To Continue

Baltimore.—Following its recent financial crisis, the board of directors of the Baltimore Symphony has voted to continue the organization, since about \$100,000 of the \$119,000 needed to meet expenses is "in sight".



Boston.—Ernest Ansermet emitted a logical and vigorous blast against the 12-tone system of fabricating music when he arrived to be guest conductor of the Boston Symphony for two weeks.

"The strict 12-tone system in music is like Communism," the Swiss mathematician-musician declared. "It is a ready-made order for those who are confused or lost, who do not know what to do or where to turn. Many younger composers today do not know what style to adopt, and the 12-tone system offers them a haven in which to work, for the rules are thorough and they cannot be accused of sounding old-fashioned."

"Mind you, I am speaking only of the strict following of all these 12-tone rules. You can take some 12-tone ideas and use them in a conventional tonal way and produce music of beauty. Alban Berg

## Ernest Ansermet Attacks Twelve-Tone System

made music in his Lyric Suite, which is the only reason I am conducting it here. But I have proved by mathematical formulae that the strict 12-tone system is entirely opposed to the laws of hearing."

All the same, Mr. Ansermet did conduct Berg's massed-strings version of three of the Lyric Suite's half-dozen numbers, at the Symphony Hall concerts of Dec. 30 and 31. Perhaps all the notes were not completely in place, but it all sounded attractive. Strange thing is, though, the emotional and sound-quality appeal of the Lyric Suite is approximately that of

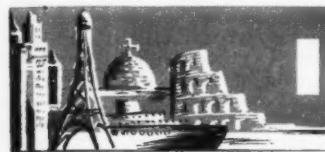
Schoenberg in his "Transfigured Night" of 1899. Even though Berg went much farther afield of tonality than did Schoenberg — in these works under consideration, of course.

Mr. Ansermet began the afternoon with a wonderfully bracing but unforced reading of Mozart's "Jupiter" Symphony, a reading that had an almost Viennese soft sculpture of outline. Debussy's Nocturnes and the Bolero of Ravel finished the afternoon. Of Debussy's triptych (to call it that), "Clouds" and "Festivals" were all very familiar, but "Sirenes" had

been absent from these concerts for many years. This time, girls from the New England Conservatory Chorus were the choir.

Mr. Ansermet was always logical, always musical, always refined in everything he did. Even Ravel's Bolero (which I willingly will abstain from for 20 years!) was musical, and not nearly so loud as he could have made it.

We have had our first opportunity to hear Cesare Valletti, that musician among opera tenors, give a recital. This was achieved at the season's third Boston Morning Musicales, in the ballroom of Hotel Statler, Jan. 4. With Leo Taubman as an able partner, Mr. Valletti soon proved that he can sing old Italian airs, lieder, French songs and even soupy modern songs in English with remarkable distinction. Here is a true artist, vocal and expressive. —Cyrus Durgin



## International Report

### La Scala Opens Season With Successful Norma

By Peter Dragadze

Milan.—Italy's leading theater opened its 177th season—La Scala was inaugurated in 1778—with a more than usual display of pomp and splendor. The occasion also marked the inauguration of the new foyer on the ground floor of the theater. The foyer has been decorated in Napoleonic style, and its white and gold, together with the ladies' dresses and jewels, made even a Hollywood period set look dull by comparison — especially since the Presidential Guards, in their uniforms of black and scarlet, were on duty in the theater.

#### Callas in Title Role

The stage performance is usually the least important part of most major Italian theater opening nights, but Bellini's "Norma" was a unanimous success with the public on opening night of the 1955-56 season at La Scala. The local press also generally approved of the performance; however, they criticized Maria Meneghini Callas' singing rather strongly, and some critics were even inclined to be overly harsh and even spiteful in their opinions of Miss Callas. I agree that Miss Callas was not up to her usual standard and that her voice sounded extremely tired, but she had some magnificent moments when she sang softly, and in the coloratura passages. Even a great artist cannot sing Butterfly on one side of the world, and expect to do justice to one of the heaviest and most demanding soprano roles at the opening of an important Milan

season, on the other side of the world, without the necessary mental and physical rest and preparation.

Giulietta Simionato excelled as Adalgisa, maintaining throughout the opera a warm and limpid vocal quality, while her acting was simple and without affectation. The part of Adalgisa was portrayed most successfully in later performances by Elena Nicolai. The largest portion of praise must go, however, to Mario Del Monaco, who submerged his own personality and really became the Roman Consul Pollione. He made this thankless role prominent through outstanding singing and dignified acting. Mr. Del Monaco has found time to work on his minor vocal failings, instead of sitting back on his name and laurels. The role of Oroveso was portrayed by a newcomer, Nicola Zaccaria, a young bass of great talent, but lacking sufficient volume, as yet, to do full justice to the imposing part.

#### Wallmann Stages Work

Margherita Wallmann, now in the front rank of opera producers in Italy, staging the performance with her customary skill and precision, managed to bring new life to this rather static stage work. It culminated in a thrilling swirl of activity and movement in the "Guerra! Guerra!" chorus. The costumes and sets were designed by Salvatore Fiume in his savage and "prehistoric" style, which was commendable in the early scenes,

In the royal box on La Scala's opening night the President of Italy (left) congratulates Giulietta Simionato (center) and Maria Meneghini Callas (extreme right) for their performances in "Norma"



Erlo Piccagliani

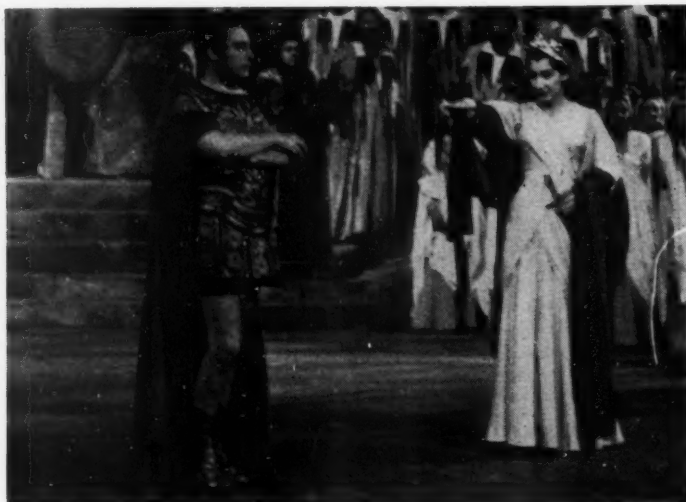
but too exaggerated in the last one, for which the scenery resembled a strange-looking atomic power station. Antonino Votto, the conductor, fully upheld the traditional interpretation necessary for this work.

The first Mozart opera of the season was "The Magic Flute", conducted admirably by Herbert von Karajan, now considered one of the leading Mozart interpreters in Europe. Elisabeth Schwarzkopf was a sensitive and moving Pamina, and her perfect musical style and profound portrayal of this role won her the major honors on the stage. The wit and musicality of Giuseppe Taddei as Papageno were also laudable, but the rest of the cast, which included Nicolai Gedda as Tamino, with too small a voice for a large theater; Erika Koeth, as the Queen of the Night; and Nicola Zaccaria, as Sarastro, were disappointing. Miss Koeth had excellent and precise coloratura but lacked substance in the lower range, while Mr. Zaccaria

lacked the necessary breadth in his low notes. Emil Preterorius' sets and costumes were rather more suitable for an intimate theater than for the Scala stage.

#### Prokofiev Ballet Given

Prokofiev's three-act ballet "Cinderella" had its first Milan performance before an enthusiastic audience. The work was choreographed by former English ballet dancer Alfredo Rodriguez. He mounted the ballet with imagination and taste, although he could have made more of the ballroom scene, in which too many empty spaces were left on stage. The title role was danced by the French ballerina Violette Verdy, who excelled in technical precision. She was partnered equally well by Giulio Perugini, as the Prince. Brenda Hamlyn and Joyce Graeme were the two hilariously funny ugly sisters. The supporting roles were all excellently performed. The set and costumes were designed very imaginatively by 26-year-old



Mario Del Monaco, as Pollione, and Maria Meneghini Callas, as Norma, in the final scene from "Norma" at La Scala in Milan

Andre Beaurepaire. The orchestra fully contributed to the success of the ballet, under the batons of Nino Sanzogno and, later, Luciano Rosada.

Cesare Siepi's return to Italian stages after many years in America was made in a new production of Verdi's "Simon Boccanegra", in which the bass portrayed the part of Fiesco with outstanding success. The title role was performed by Aldo Protti; Maria, by Anna Maria

Rovere; and Gabriele, by Carlo Bergonzi, all of whom sang excellently. But it would have been better to have just listened to the opera, for it was impossible to take the performance seriously because the acting was so very bad. Francesco Molinari Pradelli conducted, and Mario Frigerio staged the production. Nicola Benois's rich, massive sets again proved him a master of knowing how to make a stage look its very best.

## Mascagni's Le Maschere Opens Teatro Comunale

By Reginald Smith Brindle

Florence.—Mascagni's "Le Maschere", chosen to open the lyric season at the Teatro Comunale, had one of the most grandiose premieres of all time in 1901 when it was given contemporaneously in seven Italian cities: Rome, Milan, Naples, Turin, Venice, Genoa and Verona. Seventy of Italy's leading singers were in the casts, including Caruso. Toscanini was one of the conductors.

But instead of crowning his triumphs, "Le Maschere" reaped Mascagni an unprecedented crop of abuse. Press and public declared the work an absolute fiasco. Yet the Florentines now declare the work to be an unqualified success. Why this seeming inconsistency of the Italian public? Obviously, falling right in the center of the period steeped in the cult of "verismo", the 18th-century airs and graces of "Le Maschere" were destined for an unsympathetic reception in 1901. Not that the music is anything but pure Mascagni, but the world of "Le Maschere", its sentiments and poetry, are those of the Mozartian epoch. In depriving the public of its sentimental orgy of glorious deaths and suicides, he gave them something they did not understand, and they called him a madman. We see now that he had anticipated that return to

the graceful "galant" period which later inspired such works as Wolf-Ferrari's "I Quattro Rusteghi" and Strauss's "Der Rosenkavalier".

Today, there is no doubt that "Le Maschere" is diverting. The humanization of the Masques, of Harlequin, Pantaloon, Columbina and Capitan Spaventa awakes our sympathy, and if the pathetic trials in love of Rosaura and Florindo are well-worn opera material, the compensation is this opera's great theatrical vitality—a vitality that keeps the audience on its toes every moment. Mascagni's musical vein is perhaps too extempore, his abhorrence of the mathematics of development and construction makes him seem to spread an over-luscious quantity of musical material before us, but this work, as "theater", goes with such a bang that this seeming extemporizing goes unheeded.

### Gavazzeni Conducts

The success of "Le Maschere" was obviously carefully calculated. Both musical and theatrical preparation were exemplary. The stage direction by Anton Giulio Bragaglia achieved a perfect equilibrium of movement that was a joy to watch. Gianandrea Gavazzeni conducted the Maggio orchestra with such finesse that even the first

Sinfonia was wildly encored. The cast was ideally chosen, Odoardo Spadaro playing the part of Giocadio with wonderful realism; Sergio Tedesco gave us a Harlequin who could somersault as blithely as he sang; Elena Rizzieri portrayed a vivacious Columbina, and Dino Dondi's Capitan Spaventa was as good as a caricature of Salvator Rosa. The love duets of Rosaura and Florindo were given a restrained and stylish performance by Cesy Brogini and Fernando Ferrari. I think "Le Maschere" can now give the lie to the universal idea that after "Cavalleria" Mascagni never produced another opera capable of holding the stage.

### "Werther" Performed

Massenet's "Werther" (1886), a work that still clings to a precarious position in the Italian repertoire, owes its popularity to a sprinkling of fine arias representing the highest achievement of French romanticism. But the rest now seems as pallid and bloodless as Werther himself, who must be one of the weakest protagonists of all opera. The instrumentation is admirable. Apart from the delicacy of his sounds, Massenet works with that clarity of individual timbres that is so near modern principles and so far from the monstrous "doublings" of his German contemporaries.

Armando La Rosa Parodi conducted with such a loose grip that what vitality there is in this music just slipped through his fingers. The performance was only saved by the excellence of Ferruccio Tagliavini (Werther) and his wife, Pia Tassinari (Charlotte), who gave a strikingly unified performance. Mr. Tagliavini's "Ah, non mi ridestar" was the work of a celebrity. Scenery was borrowed from the Rome Teatro dell'Opera, and showed a complete lack of imagination or originality.

### Moussorgsky Opera Heard

Moussorgsky's "The Fair at Sorochinsk", one of his incomplete operas, has been performed in an edition completed by Tchernepine in 1923. When Moussorgsky died in 1881, he left only a piano and voice sketch of roughly half the opera. Various complete editions have been made, by Koratyguin in 1911, Madianov in 1913, Cui in



Ferruccio Tagliavini, as Werther, in Florence

1917, and recently the work has been revived at Moscow in an edition by Paul Lamm. Tchernepine's edition is based on the sound principle of composing nothing new, but completing missing scenes by developing material that already exists. The result is certainly consistent—the opera hangs together logically—but inevitably Moussorgsky's presence becomes ghostly. His vitality is sapped merely by Tchernepine's orchestration "according to the principles of the Russian nationalist school".

Tatiana Pavlova's direction and Victor Gsovsky's choreography guaranteed an authentic Russian atmosphere, but the scenery, again borrowed from Rome, was very second-rate. Nicola Rossi-Lemeni (Cerevik), obviously chosen for his ability to dance a genuine hopak, revealed considerable powers in stagecraft, but vocally he seemed too insubstantial as a bass. Lucia Danieli (Chivria) revealed a voice of exceptional clarity and immediacy, coupled with a spicy impersonation of the drunkard's wife. The two lovers, Parascia and Gritzko, typically assigned roles of secondary importance by Moussorgsky, were played by Marcella Pobbé and Alvino Misciano. Gianandrea Gavazzeni conducted.

## Belgrade Season Offers 45 Operas

Belgrade, Yugoslavia. — The rather small Belgrade opera house (capacity 900), which is shared by opera, ballet, and the legitimate theater, nevertheless boasts tremendous activity in all these fields. The season lasts 11 months each year, and operas are performed about three times a week with very moderate admission prices. The management tries to provide six new productions each season, and commissions one new work. By international standards performances range from outstanding to less-than-average, but what matters more is the fervor for the theater and the overall artistry of the young generation.

As in Germany, guest productions are frequent. There are 32 singers on the rolls, several of whom are known by their recent recordings (Dusan Popovich, Zsarko Tzveych, bass-baritone; Malenija Bugarinovitch, mezzo-soprano; Valerija Heybalova and Jofia Jakovich, sopranos; and Alexander Marinkovic, tenor); on the stage, they are even more impressive.

### "Consul" Enjoys Success

Forty-five operas and 24 ballets are being performed during the 1955-56 season at Belgrade. Of the operas, 17 are Italian (Verdi's "Aida" and Puccini's "La Bohème" are the most popular), seven are Russian, five are French, and two are Czechoslovakian (including Dvorak's "Russalka"). Last year





Zoran Miler

Valerija Heybalova, as Magda, and Drago Starc in the Belgrade Opera production of "The Consul"

Menotti's "The Consul" enjoyed a great success, with Valerija Heybalova as Magda, and the work will be performed again this season.

The Zagreb Opera, which is fiercely competitive with the Belgrade, has mounted Stravinsky's "The Rake's Progress", and Britten's "Peter Grimes" and "The Rape of Lucretia". There are surprisingly few Mozart operas—only "The Marriage of Figaro" and "Don Giovanni"—and only one by Wagner, "The Flying Dutchman". Beethoven's "Fidelio", Falla's "La Vida Breve", and seven operas by living Yugoslavian composers (Gotovatz, Konjavic, Baranovich, Kalinsky, Hristic and others) complete the list. There are four regular conductors, the best known of which are Kresimir Baranovic, Bogdan Babic, and Oscar Danon, who is artistic director of the theater; and two resident stage directors.

#### Three Orchestras

The ballets in fairly equal numbers follow classical, modern, and folkloristic styles—Delibes's "Coppelia" appears side by side with Prokofiev's "Romeo and Juliet", Stravinsky's "Orfeo", and Baranovich's "Gingerbread Heart".

A new chamber-opera group has just been organized; it is called "Atelier 212" because the theater has that number of seats. The first works planned for production are Pergolesi's "La Serva Padrona" and Stravinsky's "L'Histoire du Soldat". One of the leading spirits of the enterprise is Djura Jakšić, a young conductor of the Belgrade Philharmonic. There are three permanent orchestras in Belgrade, the opera orchestra, the Philharmonic, and the Yugoslav Army orchestra. Zagreb possesses the same number, and has a chamber-orchestra besides.

#### Superior Choruses

One of the chief features of musical life in Belgrade is the large quantity of excellent choral singing. The mixed choir of the Yugoslav Army (its members are civilians) is the finest in the country, and tours extensively with a repertoire of 400 a cappella pieces and many oratorios. Among the flourishing smaller choirs is the Zenski

Octet of women's voices, which was founded in 1954 by a music student in her last year at Belgrade Academy. It has already become an established feature of concert life.

Concert activity, though limited,

is expanding at a very quick rate. This is due not only to the hunger for music which undoubtedly exists, but also to the energetic concert organizations in the provinces, which have set about the task of creating new audiences.

## Rome Opera Season Offers Excellent Julius Caesar

By Cynthia Jolly

Rome.—This season the Rome Opera has surpassed itself as well as other major Italian theaters, and Sampaoli, the artistic director, is to be congratulated on a splendid season of 20 operas, with at least six new productions, and many interesting works.

The season opened the day after Christmas, with a first-class production of Handel's "Giulio Cesare", conducted by Gianandrea Gavazzeni, and directed by Margherita Wallmann. Boris Christoff was the protagonist in a cast that included Fedora Barbieri, Onelia Fineschi (making a comeback after a long absence), Franco Corelli, and Mario Petri.

#### New Productions

It was followed by a new production of Mozart's "Il Barbiere di Siviglia" in the mezzo-soprano version, with Giulietta Simionato, Ferruccio Tagliavini, Tito Gobbi, and Giulio Neri. Angelo Questa conducted. Other new productions promised for the current season, which runs through May, are Verdi's "Macbeth", conducted by Franco Capuana, with stage direction and choreography by Milloss, with Margarita Kenney, Roberto Turrini, and Mr. Gobbi in the cast; Mozart's "The Magic Flute" to be given in German, with Vittorio Gui conducting, and Rudolph Hartmann staging the work, and the following non-Italian singers: Rita Streich, Sena Jurinac, Anton Dermota, Erich Kunz, and Peter Klein; Wagner's "Die Meistersinger", scheduled for March, with

Rudolf Moralt conducting, and Elfriede Troetschel, Richard Martell, Gustav Neidlinger, Dezso Ernster, and Alfred Poell; and Casavola's short opera "Il Gobbo del Califo", conducted by Oliviero de Fabritiis, with Miriam Pirazzini, Agostino Lazzari, and Saturno Meletti among the singers. It forms a triple bill with a new ballet and Porrino's "Organo di Bambu", which received its premiere at the 1955 Venice Festival.

Rarely heard works that are being eagerly anticipated include Debussy's "Pelleas et Melisande", conducted by Andre Cluytens and staged by Roger Lalande, with Janine Micheau and Jacques Jansen in the title roles; Stravinsky's "Persephone" will receive its first performance in Rome in April, paired with Monteverdi's "Il Ballo delle Ingrate", which, surprisingly, is having its first stage appearance in Rome. "Persephone" will be conducted by Gabriele Santini, with Vera Zorina and Giacinto Prandelli among the participants. Margherita Wallmann will stage both works, and also the January production of "La Fiamma", which commemorates the 20th anniversary of Respighi's death. The latter opera will be conducted by Mr. Gavazzeni, and the cast will include Inge Borkh, Mr. Prandelli, and Mr. Silveri.

#### "Pique Dame" To Be Given

Mr. Gavazzeni will also conduct Saint-Saens' "Samson et Dalila" in an Italian version, with Fedora Barbieri and Giangiacomo Guelfi

in the cast. Tchaikovsky's "Pique-Dame" will have its Rome premiere in February; it had a great success at Florence a year or two ago and is eagerly awaited. The cast includes Gianna Pederzini, Sena Jurinac, and Mario Petri. Carlo Piccinato has returned from San Francisco to stage the work, with Milloss as choreographer. Pizzetti's "La Figlia di Jorio", performed for the first time at the San Carlo last year, will receive its initial hearing in Rome, with Gabriele Santini conducting, and a cast including Orietta Moscucci, Giacinto Prandelli, and Tito Gobbi.

Maria Meneghini Callas will not appear in Rome this season; her absence may be felt when Bellini's "I Puritani" is staged in March. Giuseppe Di Stefano, Mr. Silveri, and Mr. Neri will have the leading male roles. Renata Tebaldi will sing Puccini's "Tosca" in April, with Ferruccio Tagliavini and Mr. Guelfi. In May, Miss Tebaldi will appear in Giordano's "Andrea Chenier", with Mario Del Monaco and Mr. Gobbi; Franco Capuana will conduct.

#### Ballet Prospects

In February, Clara Petrella will be heard in one of her best roles, Puccini's "Manon Lescaut", with Mr. Di Stefano as her partner. Antonietta Stella, an excellent lirico spinto soprano, will sing in Verdi's "I Vespri Siciliani", conducted by Mr. Santini, with Milloss' choreography. Giacomo Lauri-Volpi will appear in Puccini's "La Boheme", with Mr. De Fabritiis conducting. Onelia Fineschi will be the Mimi.

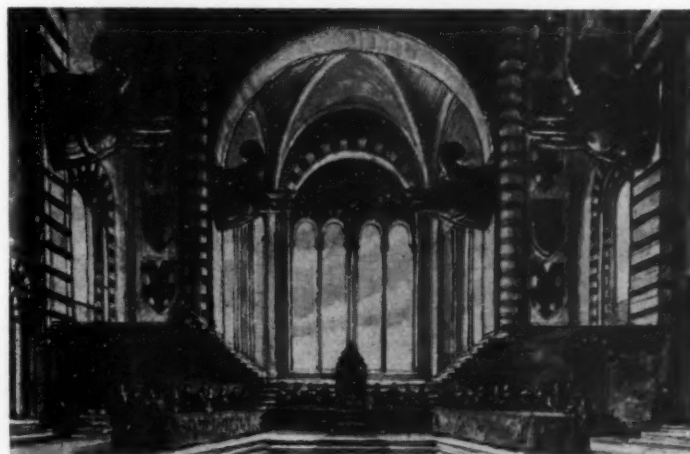
All ballets to be performed this season are new, with choreography by Milloss. Bach's "Chaconne" in the Casella version, Milhaud's "La Creation du Monde", Ibert's "Indiscretions", and Bartok's "Hungarica" will all appear on one program, and Marinuzzi's "Pinocchio" will end the season.

The theater of the Rome Opera has undergone improvements; the platea (stalls) has been slightly raised, while the orchestra pit has been lowered. The improvement is noticeable, particularly as the whole of the cyclorama has been amplified to give a wider range of vision.

#### Santa Cecilia Programs

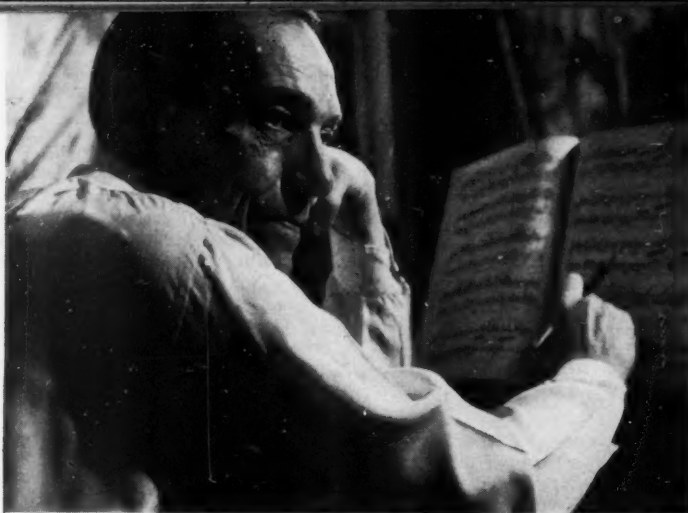
The Accademia di Santa Cecilia has been in financial straits, owing to a reclassification of the subsidies, and at one point threatened to close its doors. The season, however, is still in full swing. It began in October and will continue until April, with 40 symphony concerts, oratorios, etc. at the Teatro Argentina, and 12 chamber-music concerts in the Sala Accademica of the Conservatoire. William Steinberg, Frieder Weissmann, Lorin Maazel, Nathan Milstein, Giorgio Tozzi, and Herbert Handt are among the guest artists from the United States. Bruno Walter

(Continued on page 34)



Erio Piccagliani

Nicola Benois's sketch for Act I, Scene 2, of "Simon Boccanegra", which is one of this year's new productions at La Scala in Milan



Photographs by Philippe Halsman

## Alexander Brailowsky— For the Noted Pianist Music Is a Way of Life

By JAMES LYONS

CERTAINLY there is no demonstrable correlation between artistry and personal happiness. If anything, an inverse proportion is so often encountered as to suggest that the sanguine temperament is immune to esthetic involvement. Still, Milton had it that "childhood shows the man, as morning shows the day", and the story that follows is the story of an artist of quality who is a happy man and who was, moreover, a particularly happy child.

Everyone knows that Alexander Brailowsky is one of the distinguished pianists of our time; that he has been, indeed, for something over 30 years. Yet he continues, even in the heyday of publicity and promotion to maintain the same discreet distance from a devoted public that was his wont a generation ago, and to do so without losing any of his enormous prestige. Doubtless it could be ever thus. But the whence and wherefore of this phenomenon are legitimate news and deserve to be told.

Milton's lines are not from "Paradise Lost". Mr. Brailowsky grew to adolescence in old Russia, true, but in her sunniest clime and under the aegis of a benign, absentee throne. The clouds of Bolshevism were not even gathering in the distance when he left his native land. He migrated westward only at Euterpe's behest, following a childhood that had been full to overflowing with familial love and all of the other things of which a little boy's emotional security are made. In short, the 14-year-old "Sascha" had it to take with him, to transplant wherever he might go. Milton's lines are thus doubly appropriate in context. They are from "Paradise Regained".

For "Paradise" read Kiev, capital of the vast Ukraine and for a dozen centuries the crossroads of Byzantium. Doyen of Slavic cities, Kiev sprawls majestically across a bluff high over the Dnieper, the river that took the Vikings from the Baltic to the Black Sea and via which, up-current all the way, came Christianity from what is now Istanbul. Heavy with history though it was, fin-de-siecle Kiev had not yet taken on the worst aspects of a modern metropolis. It

had a thriving cultural life to be sure, the modest headquarters of which was and is the pastel opera house that sits back from Kreshchatik Street. But at heart it was a marketplace for the uncounted farms that were serried in all directions from its perimeter, and the humble sugar beet actuated its stable economy. Even in the so-called Podol, which was the working-class district around the base of the cliff, at the bottom of St. Andrew's Descent, things were not really so bad. For its children, as well as for those from the elevated island, the outlying sand dunes of Babi Yar ravine were a playground par excellence—at least until the pogroms, the perfidy of which would pale beside the Nazi toll of 33,771 murders in two terrible days during September of 1941.

But the latter insanities were not part of the milieu into which Alexander was born on Feb. 16 (old style Feb. 3), 1896. The family lived at No. 22 Michailovskya Street, which was an upper-middle-class address befitting its identification with Baku oil wells and allied interests. Brailowsky pere was a zealous musical amateur, and by his son's testimony an accomplished pianist. He seems to have been a natural teacher, too, for it

was at home that "Sascha" learned the rudiments of his art. So, indeed, did his beloved sister Zena, whose tragic death on the eve of World War I cut short a virtuoso career of considerable promise.

During the school months, "Sascha" spent most of his waking hours at the State Gymnasium No. 2, where he was required to wear a high-necked uniform and to keep his head close-cropped. But in the summertime he and Zena would romp around the Brailowsky estate at Kitayev, some three hours down the Dnieper River on a secluded peninsula. There he would play an elaborately ritualistic game of hide-and-seek with his father, as well, and it was especially fun in those weeks when the wheat was stacked in huge bales all over. Then, sometimes, he would go bicycling with his neighboring contemporary. Little did either know of each other's destiny, but both were to find new lives beyond the ocean. The second boy was Igor Sikorsky, the renowned aircraft designer long since resident in America.

The senior Brailowsky's passion for music was not imposed on his youngsters, but it could not fail to rub off. "Sascha" delighted in his first lessons, which were supple-

mented at his own request by matriculation at the Kiev Conservatory. It was there, when he was just turned 12, that there came to pass the dramatic turning point in his professional career, as follows.

The late Sergei Rachmaninoff, then recently become overlord of the all-powerful Imperial Music Society, was making a grand tour of educational facilities throughout the nation. During his stay in Kiev he attended a recital in which several students participated. "Sascha" played the Beethoven Sonata, Op. 2, No. 3, and not without directing a few nervous glances at the eminent pianist in the front row. Imagine the boy's chagrin when, after the performance, Rachmaninoff asked him to hold out his hands for inspection. And imagine his relief when that monolithic face broke into an approving smile, accompanied by more encouragement than "Sascha" had dared to expect.

It was two years later, in 1910, that the Brailowsky family moved en masse to Vienna, where the prodigies could settle down to serious advanced study. It happened that one of Leschetizky's ex-wives was just then the ranking pedagogue in Moscow, and admission to her coterie was supposed to be the highest aspiration of any rising Russian pianist. But why explore the Leschetizky method second-hand when Theodor himself was nearly as accessible? Not that the Brailowskys relished the prospect of being overlong away from their beloved homeland. They figured on returning in three to four years at the outside.

The more generous estimate proved to be correct, but not for Zena, who died midway in the Vienna period. "Sascha" spent it carefully at the rate of several hours weekly with the wise old pianist's pianist, developing above all his pronounced individuality but not neglecting to master the innumerable and invaluable principles that form the bulk of the Leschetizky legacy.

Alas, when the legendary teacher decided that his last pupil had learned all and was ready to go forth, there was nowhere to go, the

(Continued on page 18)







# Mephisto's Musings

## Promotion by Water

This being the era of smart advertising, in the arts as well as ladies' lingerie and everything else you can mention, I like to report from time to time on some of the more spectacular ideas dreamed up to promote the nation's musical institutions. Here is a unique one that probably couldn't be reproduced anywhere but in Venice:

Friends of the University of Miami Symphony organized a musical flotilla this season to let the populace know that the group's winter concerts were about to begin. A large number of boats, including some of the best known yachts in the area, started from the Miami Beach boat slip and toured Miami Beach and the Venice-like isles. Amplified recordings of symphonic music soared over the flotilla as it moved through the waterways with its message.

## Omnipresent Music

Last year more than 50 million Americans every day worked, shopped, dined, relaxed and traveled to special background music, according to a jubilant announcement from the Muzak Corp., a pioneer in what it calls "functional background music service".

With new installations mounting by leaps and bounds, piped-in music blankets the nation and it may soon be impossible to enter a shop or hotel, board a train, airplane or ship, or transact a bit of private business with your mortician without being pepped up, soothed or cajoled by music.

The uses, apparently, are limitless and they crop up in some odd places. In addition to the factories and offices that have been kept humming, literally, for several years to the strains of Strauss waltzes, functional background music now is to be found in Yankee Stadium, Fenway Park, scores of Slenderella reducing salons, cemeteries in Los Angeles and San Angelo (Tex.), a Kansas City puppet factory, a Chicago sausage plant, pet hospitals, the vaults of the Federal Reserve banks, an olive-stuffing plant in Cincinnati, a uranium company in Denver, and under water in the swimming pool at Eaton's Motel, Hamilton, Ohio. It even has found its way into a "School of Equitation" (riding academy) in Indianapolis, where

the owner reports the horses, as well as the students, love it.

This frightening inundation of music is accounted for by Muzak officials by three remarkable developments. First, an "increased awareness" that every person has a vital need for music. Second, that music helps to keep employee efficiency at peak and cuts down on recruiting, training and turnover expense. Third, the introduction of automation in the form of fully automatic electronic tape-playing machines which make it economically possible to serve communities of less than 25,000 population.

Now, about those horses . . .

## Diva's Decorum

Maria Meneghini Callas, who has not wanted for publicity in recent weeks, nevertheless appears not to be among those celebrities who adopt the philosophy of Geraldine Farrar (or was it Mary Garden?) who said "I don't care what they say about me as long as they say something!" She has filed suit against a Rome pasta firm for advertising that she lost 44 pounds, due, "in major part, to the use of the physiological pasta produced in the Pantanella mills in Rome."

"There is no doubt," read the citation of her lawyers, "that this kind of publicity has caused a damage to Signora Maria Meneghini Callas. For her, lyric artist of world fame, decorum is the essence of life. The public wants

her as noble and delicate as the art she professes. It is damaging if, against such ideal spirituality, one finds behind the scenes a 'Butterfly' who cures herself with macaroni and trades on her own weight under the form of public advertisement".

O tempora!

## Diplomatic Art

Nell Tangeman, American mezzo-soprano who has been singing abroad since last summer, has had occasion to note the high incidence of musical talent among members of our diplomatic corps in Europe. Following her public recitals in Greece, she gave a concert at the Royal Yacht Club in Athens and her accompanist was none other than the American Ambassador to Greece. Another American Ambassador did the honors at the piano when she sang at a private party in Beirut.

It might be worthwhile to find out just how many of these gifted fellows we have in the service. Maybe somebody should set up a concert bureau for retired—or fired—diplomats.

## Cushioned Players

Opera house orchestras sit longer and more often at their stints in the pit than any other musicians I can think of, and their chairs get woefully hard. The men at the Metropolitan are no exception and there was general rejoicing in their midst when the New

York Community Trust Fund, just in the interest of general humanity apparently, made available \$3,222 to buy them soft chairs with adjustable seats and backs. Even the double-bass players will be provided with specially designed high chairs from which they can survey the scene in comfort. I dare say all will now look forward to the annual "Parsifals" with somewhat more equanimity.

Now, if some money could be found for supporting ropes or braces for the standees . . .

## Tax-Inspired Note

With income tax time about to descend upon us one and all, Oliver Daniel is sending around a cheery little note about Avery Claffin's "Lament for April 15th." It seems that when Mr. Claffin, a former president of the French-American Banking Corporation, sat down to do his income tax a year ago, he did so immediately after composing a "Madrigal for the Atomic Age" (which had its first performance, appropriately, at Oak Ridge, Tenn.). He found that the tax instructions lent themselves so well to music that he decided to compose another madrigal using verbatim excerpts from the instruction form.

His five-and-a-half-minute madrigal, says Daniel, opens with the portentous phrase: "Who Must File?" and then stirring answers: "Every citizen or resident of the United States—whether an adult or minor—who had \$600 (\$1,200 if 65 years of age or over), or more gross income in 1954 must file." It rises to a height of jollity on the line: "You can deduct your mother-in-law", and concludes in a solemn and consoling manner: "After reading these instructions you should be able to prepare your return unless you have complicated problems."

"Lament for April 15th" has been heard at Tanglewood and on television, and has been sung at a Composers Forum and recorded by the Randolph Singers. It also has been published by Associated Music Publishers.

## Sound A

On a recent radio program, Leonard Warren made the interesting observation that most people can tell a sharpened note easier than a flat one. He also said: "Men have more tendency than women to sing sharp. Conversely, women have more tendency to sing flat. It's a question of physical stamina and the force behind a note".

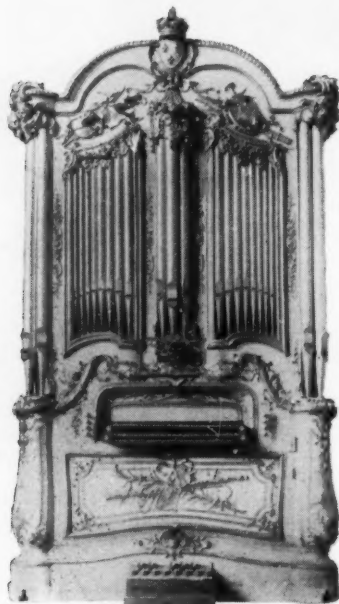
The next question, of course, is: Which sex boasts the most tin ears?



Poem and Verse by Jock Stockwell

Tristan and Isolde  
Leave me cold.  
On the other hand, Pelléas and Mélisande  
(By Debussy, I think, and Maeterlinck)  
May stick around.  
I dig their sound.

# France Plans Extensive Mozart Celebrations



Archives Photographiques

The Marie Antoinette organ which Mozart played at Versailles

By Christina Thoresby

Paris.—When we reflect that 1956 marks the 100th anniversary of Robert Schumann's death, as well as the much more sharply focused 200th anniversary of Mozart's birth, it is with some surprise that we realize that the lives of Mozart and Schumann, divided as they were by several years, the turn of a century and the transition from one age to an entirely different one, were contained completely within the span of only 100 years.

These two composers, who represent so faithfully and in such striking contrast two such different worlds, induce a train of thought that could lead one to a far-reaching comparative historical study, with a maze of fascinating digressions by the way. Certainly no composer belongs so completely to the 18th century as does Mozart, and no other composer, with the possible exception of Chopin, belongs so exclusively to the Romantic period as does Schumann.

## Three Paris Visits

Although Schumann is especially loved and admired in France, he left no physical traces in that country, and as yet no special plans to commemorate his centenary have been announced.

Mozart, on the other hand, visited Paris three times, as a child in 1763 and 1766, when he amazed and delighted French court circles with his performances and compositions on the harpsichord, and for the last time in 1778, when as a young man who no longer seemed amazing, he was to endure six months of disappointment and to mourn the death of his mother.

In addition to a few portraits of Mozart as a child to be found in

some contemporary paintings and drawings that have survived, Paris still possesses the beautiful little organ of Marie Antoinette, which Mozart most certainly played at the Palace in Versailles. This organ, of whose existence few Parisians are aware, was constructed in 1749 for the Dauphin (later Louis XVI), in whose apartments at Versailles it was housed. When later Marie Antoinette came to France, she liked this organ so much that in 1771 she had it moved to the Trianon, which had been specially built for her. During the French Revolution the organ, which is surmounted by a small crown placed directly over the ornamental fleur-de-lis, was found in the possession of a secondhand dealer in the Rue de Bac and was purchased by the Church of St. Sulpice, where it has been ever since. Placed as it is in a locked chapel, it is rarely used, and can only be seen on request. But it was here that I once had the good fortune to hear it played by Nadia Boulanger.

## Making Amends

Anxious to make amends to the young man of 22, who only years later was to be recognized as one of the most fabulous musical phenomena, France is to celebrate Mozart's bicentenary with all the national pride and affection that befits a common—and very uncommon—European and universal heritage. An official government-level committee, the Association Française des Amis de Mozart, has been formed in Paris, and arrangements for the bicentenary are numerous and well advanced.

It is no longer known where Mozart's mother was buried in Paris, but the funeral service was held at St. Eustache, and it is in this church that the Mozart year is to have its solemn opening on Jan. 27, Mozart's birthday. The "Coronation" Mass is to be conducted by Alois Melichar from Vienna, during a midday Mass officiated over by Cardinal Feltin, with all the 18th-century ceremonial of Mozart's time and a display of the golden treasure of St. Eustache, which is no longer in general use today. That same evening at the Sorbonne official homage is being paid to Mozart with a concert in which the Garde Républicaine is taking part.

## Radio Plans Cycle

It is of course the French Radio that will undertake the most extensive series of Mozart programs, beginning with the broadcast of a public concert of the Orchestre National conducted by Josef Krips on Jan. 19 in the Theatre des Champs-Élysées, and ending with a retransmission from Vienna of the "Requiem" on Dec. 5, the date of Mozart's death, which will close the cycle.

During the interim the French Radio will transmit:

Three concerts (Jan. 29, Feb. 5 and 12) from the Salle Gaveau with the Fernand Oubradous Chamber Orchestra performing the so-called Paris compositions, which include the "Paris" Symphony; the Concerto for Flute and Harp; "Les Petits Riens"; Scene for Soprano, K. 316; and the String Quartet in A major, K. Anh. 212.

A studio performance on May 3 of "The Magic Flute" to be conducted by D. E. Inghelbrecht.

## Concert at Versailles

A concert on May 14 from the Chapel at Versailles, entitled "Mozart et la France". This will constitute the French contribution to a series of European public radio concerts to be relayed by all networks, which will depict, in turn, Mozart in Belgium, Holland, England, Italy, Mannheim, and, of course, Salzburg and Vienna.

The public concert at the Theatre des Champs-Élysées, in which Bruno Walter will conduct the "Requiem" with the Orchestre National.

A Mass on June 1 from the Church of St. Etienne-du-Mont during which the "Requiem" will be conducted by Felix Raugel, one of the greatest French experts on pre-19th-century music.

On June 24, an open-air concert in the Cour of the Hotel de Beauvais, where Mozart stayed, to be conducted by Fernand Oubradous, and on July 5, a Mozart concert in the Palais Royal to include "Les Petits Riens."

The French Radio will also relay many important Mozart concerts from other countries, and Jacques Ibert is to compose the French piece that will form part of a European program project of specially composed works in homage to Mozart, which will be relayed on all European networks.

## Milhaud to Talk

Several series of talks on Mozart's music are also arranged for transmission over French Radio, and Darius Milhaud will contribute to these on March 3 with a talk on the melodic continuity in Mozart's compositions.

January, February and March will see 11 special Mozart chamber-music concerts organized by the Amis de la Musique de Chambre, to be given at the small Comedie des Champs-Élysées, with the exception of the last of the series on March 22, when the Quartetto Italiano will be heard at the Salle Gaveau. This society is also the organizer of a Mozart Prize, offered by the Association "Pour que l'Esprit Vive" to a French chamber ensemble not to exceed six players, to be selected Feb. 10 and 11.

An international congress of

musicologists is scheduled to be held March 22-25 at the Institute of Musicology of the University of Paris, to study international influences on Mozart's music.

The Bibliotheque Nationale is also to arrange for a Mozart exhibition in October, and further efforts are to be made, in spite of some official opposition, to persuade the authorities to issue a postage stamp bearing Mozart's head.

The Opera-Comique is scheduled to produce "La Finta Giardiniera", a little-known Mozart opera which has not previously been seen there. "The Marriage of Figaro" will also be featured at the Opera-Comique, and Maurice Lehmann's spectacular production of "The Magic Flute" will again be seen at the Opera.

Naturally, all the French summer festivals will mark the Mozart year. The production of "Don Juan" at Aix-en-Provence (July 7-Aug. 2) will again be featured in the programs, as well as other Mozart works.

## Outdoor Performances

At the Bordeaux Festival (May 6-20) the Mass in C major will be heard in the Cathedral, and at Menton (Aug. 1-15) there are plans for a Mozart serenade gala in the open-air candlelit square with Jean-Pierre Rampal, flutist, and his wind ensemble of 13 instrumentalists.

The Strasbourg Festival in June will show "La Finta Semplice", conducted by Felix Paumgartner, and there will also be other Mozart performances featuring Mr. Paumgartner, Arthur Grumiaux, Monique Haas and Suzanne Danco, to include a performance of the "Requiem" in the Cathedral.

There is no doubt about the fact that we are going to hear a great deal too much Mozart this year, and there will inevitably be much repetition. But we can console ourselves with the thought that Mozart is one of the few composers of whose work it is difficult to hear too much.

The Menton Festival, where Isaac Stern will be heard this year, and which also has plans for a special Faure concert with Marguerite Long and a quartet, also plans to mark the Schumann centenary.

## Mozart Festival Begun in Prague

Prague.—The bicentenary of Mozart's birth is being celebrated here with a Mozart festival in January. The Prague opera house is presenting performances of "The Marriage of Figaro", "Don Giovanni", and "Zaide", and a concert version of "La Clemenza di Tito". Performances of some of the symphonies, among them the last three, are scheduled, as well as some of the chamber-music works.



# Personalities

**I**N the annual New Year honors list issued by Queen Elizabeth II **Rudolph Bing**, general manager of the Metropolitan Opera, and **Margot Fonteyn**, leading ballerina of the Sadler's Wells Ballet, were rewarded for their services to Great Britain. Born



The Juilliard String Quartet throw coins in Rome's Fountain of Trevi to assure their return. From left to right, Robert Mann, Robert Koff, Claus Adam, and Raphael Hillyer

in Vienna and still a British subject. Mr. Bing was made a Commander of the Order of the British Empire for his services to music, including his former achievements as artistic director of the Edinburgh Festival and as general manager of the Glyndebourne Opera. Miss Fonteyn became a Dame Commander of the Order of the British Empire for her services to ballet.

**Lorenzo Alvary** has been selected by Erich Kleiber to sing the role of Baron Ochs in "Der Rosenkavalier" next August at the Teatro Colon in Buenos Aires.

**Sir Thomas Beecham**, who arrived here on Jan. 13 for a four-month tour of the United States, has signed a contract to make recordings in England with the Royal Philharmonic for release in this country by Angel Records. His first disks will be devoted to Handel's "Solomon", Schubert's Sixth Symphony, and works by Grieg.



Sir Thomas Beecham (left) receives the Order of the White Rose of Finland, from Finland's Ambassador to England Sakari Tuomioja (right) and F. Johannes Virolainen, Finnish Foreign Minister

**Joseph Szigeti** flies to Europe following his March 6 recital at the Brooklyn Academy of Music. He will observe the 90th anniversary of Busoni's birth by playing the Busoni Violin Concerto in Zurich and Basel. He will play the complete Bach solo sonatas in Brussels, take part in a Mozart celebration in London, appear at the Casals Festival in Prades, and return to London next fall for a special series of three programs.

**Jan Smeterlin** played to sold-out houses in Holland during the Christmas season, following a Scandinavian tour and a return engagement in Geneva. At the end of 1955, he went to London for a Chopin recital in the Royal Festival Hall and appearances with the Royal Philharmonic under Artur Rodzinski. Further engagements on the Continent follow.

**Morley Meredith** will have an important role in "The Most Happy Fella", a musical version of "They Knew What They Wanted", starring Robert Weede, which will be given on Broadway late this spring.

**Leonard Warren** sang the title role in a concert version of the last act of "Rigoletto", at the annual dinner-concert of the American Fund for Israel Institutions, at the Waldorf-Astoria on Jan. 12. Other artists were Mimi Benzell, Regina Resnik, Eugene Conley, Nicola Moscona, and members of the Schola Cantorum. Leonard Bernstein conducted numbers of the Symphony of the Air. Maria Tallchief and Herbert Bliss also appeared.

**Thomas Hayward** celebrated his tenth anniversary with the Metropolitan Opera when he appeared as Alfred in the New Year's Eve performance of "Fledermaus" with the company.

**Helen Thigpen** and **Earl Jackson**, the *Serena* and *Sportin'* Life of the "Porgy and Bess" company traveling in Europe now, were scheduled to be married during the week of Jan. 15. Two other members of the company underwent appendectomies while in



Lilian Kallir visits the Parthenon during her recent appearances in Athens. Miss Kallir's extended European tour took her to many European capitals, including London, Vienna, and Rome

Russia: Gloria Whitley was operated on in Leningrad and Joseph Lewis was operated on in Moscow.

**Albert Gins** made a flying trip to Puerto Rico over the holidays to initiate plans for the 1956 season of the Puerto Rico Opera Company, of which he is director general.

**Milton Katims** presented Berlioz's "The Damnation of Faust" in English with the Seattle Symphony and the Seattle Choral on Dec. 5, 6 and 7. Mack Harrell, who sang the role of Mephistopheles, also acted as narrator. John Druary was the Faust. Mr. Katims was guest conductor of two pairs of concerts in Indianapolis during December and January.

**Julius Rudel** flew to Vienna recently to conduct 15 performances at the Vienna Volksoper, which will include the local premiere of "Kiss Me Kate", to be sung in German.

**Richard Ellsasser** left on Christmas Day for a concert and recording trip to England, France, and Germany. He returns to this country to begin a transcontinental tour on Feb. 19.

**Lorin Maazel** is conducting 63 concerts on the European Continent between Oct. 15, 1955, and May 15, 1956. These include engagements with major orchestras throughout Germany, Italy, Belgium, Spain, and Scandinavia. On Dec. 6, the 25-year-old conductor made his debut in Vienna, leading the Vienna Symphony. He was enthusiastically received.

**Fritz Jahoda** substituted as pianist for **Erich Itor Kahn**, who was recuperating from a recent operation, when the **Albeneri Trio** began its cross-country tour on Jan. 8, in Worcester, Mass.

The **Juilliard String Quartet** traveled 15,000 miles in Europe between August and December, gave 76 concerts, and participated in the Salzburg and Berlin festivals. Already beginning its busy American season, the quartet will go on tour on Jan. 15.

**Robert Rounseville** and **Moira**

**Shearer** are among the principals of the British-made motion picture "The Tales of Hoffmann", which will be televised in its entirety by WOR-TV, New York City, on Jan. 21 and 22, from 4 to 6:30 p.m. A condensed version of the film will be shown twice a day over the same station from Jan. 16 to 22, beginning at 7:30 p.m. and 10 p.m.

**Lotte Lehmann** will be presented in "My Reunion in Vienna" by the Opera Guild of Southern California on Jan. 19. The program will tell



Julian Olevsky feeds a tiger cub during his recent tour of Indonesia, where he played over 30 recitals. The violinist is currently touring the United States

the story of the reopening of the Vienna State Opera House. Honor guests will include **Mario Chamlee**, **Richard Crooks**, and **Armand Tokatyan**.

**Elaine Shaffer** was soloist with the Stuttgart Chamber Orchestra, under **Karl Muenchinger**, on Jan. 12. The flutist performed Mozart's Concerto for Flute and Orchestra, K. 313.

The **Serge Jaroff Original Don Cossack Chorus and Dancers** return to America on Jan. 26 to begin their annual North American tour. Their first concert is scheduled for Carnegie Hall on Feb. 5 and their last, for March 4 in Washington's Constitution Hall. Then they will leave directly for Japan.



Robert Lackenbach

At the San Francisco Opera are, right to left, **Dorothy Warenskjold**, **E. Tobin** of the San Antonio Symphony Society, and **Victor Alessandro**. Miss Warenskjold will soon sing *Marguerite* in San Antonio



# OPERA at the Metropolitan

## Un Ballo in Maschera

Dec. 26.—This was a first-rate performance of the Verdi opera, given vigorous and flamboyant dramatic impetus by the conductor, Dimitri Mitropoulos, and excellently sung, with a few negligible exceptions, by all ten members of the cast. Perhaps the performance was sparked by the return of Leonard Warren to the production, as Renato. The baritone's voice seems to have grown even more beautiful in recent seasons; it is completely solid, round, and ringing in tone, and Mr. Warren can command with the utmost ease both the smooth, legato line and the biting, powerhouse phrases that turn up in his music. And his characterization of the role was not the less forceful for its restraint.

Laurel Hurley was heard again as Oscar, the part that served as her debut last season. The liquid brightness of her voice, her musical accuracy, and the flashing pertness of her movement made her an ideal interpreter of one of the most charming characters Verdi ever created.

As Amelia, Herva Nelli has rarely sung better; the voice was at its luscious best and her management of the large-scale arias had gained breadth and continuity. Also in good voice were Jan Pierce, as Riccardo, and Marian Anderson, as Ulrica. The tenor's suave, stylish singing lost little of its impact from an occasional thinness in the high tones, and Miss Anderson's tones were firmer than usual—wonderfully dark in the lower register and growing increasingly brilliant as they went up the scale.

The cast was completed by a quintet of American male singers who handled their roles, however small, with remarkable intelligence, style, and clarity of diction: Calvin Marsh, as Silvano; Georgio Tozzi, as Samuel; Norman Scott, as Tom; James McCracken, as the Judge; and Charles Anthony, as Amelia's Servant.

—R. A. E.

## Carmen

Dec. 27.—This was a particularly well-sung performance of a work that somehow never manages to show its age. While none of the individual roles were delivered in a way destined to blaze new trails in the annals of opera, every one of them made its effect with style and vocal distinction, thus bearing witness not only to the Metropolitan's care in casting its supporting parts but to Bizet's skill in writing them.

Blanche Thebom's Carmen has gained stature since last season, when she first performed Merimee's hussy at the opera house. While the interpretation is still edgy and high-strung rather than animal and amoral, that is no less valid a way of looking at Carmen than any other. What Miss Thebom has added this season is a suppleness both of tone production and dramatic line that make hers a satisfying heroine indeed, one capable of sustaining the audience's attention for more than three hours straight, as this heroine must. The handsome mezzo was in particularly good voice, rising with equal resourcefulness to the blandishments of "La-bas, la-bas dans la montagne" and the black despair of the Card Scene.

As Don Jose, Giuseppe Di Stefano

played throughout with an ingenuous, almost boyish grace that made the doomed corporal as attractive and sympathetic as he has appeared in many moons. On the musical side the performance was less unified. There were a number of moments when the surface of a phrase grew choppy with passion, which may be all right in Verdi and Puccini but is not the way to sing Bizet; besides, the trills were not even attempted in the "Dragon d'Alcala" solo. On the credit side there was many a lovely pianissimo, while the Flower Song glowed with passion well spent, plus an awareness of the words that one does not always discern here.

Robert Merrill, singing his first Escamillo of the season, performed with his redoubtable flair and was ably seconded by Paul Franke, a new and refreshing Remendado. Norman Scott made an uncommonly musical Zuniga and acted well, while Lucine Amara, Heidi Krall, and Margaret Roggero handled their familiar roles with familiar charm and competence. In the pit, Max Rudolf conducted justly and tastefully, though with a bit too much lenience toward one or two laggards among his far-flung forces.

—F. M.

## Samson et Dalila

Dec. 29.—The season's first performance of Saint-Saëns' opera-oratorio "Samson et Dalila" was principally notable for the masterly interpretation of Pierre Monteux, who had not conducted this work at the Metropolitan Opera since the season of 1918-19. It was indeed the broadest, most stylistically perceptive treatment of the score that I have ever encountered, and it made me enjoy many things in the music that I had previously overlooked. Instead of hurrying through the opera, Mr. Monteux gave every note its proper accent, every phrase its full expressive value; yet he did not let the music drag, or kill its rhythmic propulsion. Like Fritz Stiedry, Mr. Monteux has been reproached by some of our speed-demon critics for his deliberate tempos, but the truth is that "Samson et Dalila" (like "Parsifal" and "Die Meistersinger") was never intended to be taken at subway-rush-hour speed. Internal evidence (including the composer's markings) and musical logic offer abundant

clues to the proper pace, and the conductor who hurries the music along is simply missing a wealth of detail and significance.

Ramon Vinay and Rise Stevens, in the title roles, were familiar figures in this cast, but Martial Singher was heard for the first time at the Metropolitan as the High Priest, as were James McCracken, as a Philistine Messenger, and Calvin Marsh, as the Second Philistine. Norman Scott was the Abimelech; Nicola Moscona, the Old Hebrew; and Gabor Carelli, the First Philistine.

It was a pleasure to hear French sung so clearly and beautifully as Mr. Singher sang it, nor was his acting any less skillful and well-schooled. He made a rounded and believable human being of the High Priest, and not a stock figure. The scene between Dalila and the High Priest in Act II was highly dramatic, thanks to this unusually vivid performance.

At times, Miss Stevens' voice was positively voluptuous in tonal color and amplitude, even if she was not always in best estate at the extremes of the range. Her acting was prevalently routine, but it should be added that she looked stunning, especially in the temple scene in Act III. The canonic duet with Mr. Singher was vigorously sung, and her taunting of Samson was vividly projected.

Mr. Vinay was deeply moving as the unfortunate Samson, heroic in stature, dignified in bearing, and tragically intense in the mill and temple scenes. He also sang more freely and lustroously than he had earlier this season.

Dino Yannopoulos had retained the football-rushes for the chorus in Act I that had been one of the less happy features of the 1953 production of this opera. And the singing of that excellent body was not up to its best standards, despite some admirable pianissimo passages. Zachary Solov's choreography for "Samson et Dalila" is still too full of fussy detail, but it was fierily performed on this occasion and won the most enthusiastic applause of the evening.

—R. S.

## Fledermaus

Dec. 31.—Spirits were high and flowing freely at the Metropolitan Opera's sixth annual New Year's Eve performance of "Fledermaus". The

surprise at Prince Orlofsky's party in Act II this year was the appearance of Renata Tebaldi, who was introduced to the audience by John Brownlee, in his role as Dr. Falke, the noted Ballmaster. (Last year, the Vienna Choir Boys made a surprise appearance in the New Year's Eve performance.)

Faultlessly gowned in a style that must have sent pangs of envy through hundreds of feminine bosoms, Miss Tebaldi also displayed faultless vocal form. With orchestral accompaniment, she sang "Io son l'umile ancella", from Cilea's "Adriana Lecouvreur"; then, donning a white mantilla, the "Cantares" of Turina and a Sicilian folksong, with piano accompaniment by Martin Rich. The Cilea aria created a momentary mood of sadness and introspection in the evening of wild gaiety that was somehow very refreshing.

Another highlight was the dancing of Mary Ellen Moylan, Oleg Briansky, and the corps de ballet, also in Act II. Miss Moylan positively floated; Mr. Briansky revealed all of the elegance and brilliance that had been lacking in his debut appearance; and the corps was equally polished. Zachary Solov's choreography for this scene has an openness, clarity of design, and economy of detail that he should cultivate more frequently in his work. One of the longest ovations of the evening rewarded the dancers.

As for the operetta itself, it was performed in a madcap fashion with the emphasis on low comedy that obviously pleased the audience and that was forgivable in view of the occasion, if not in the best musical taste. Tibor Kozma whipped up the score to a froth of excitement, and the singers tossed off their roles with similar insouciance. Eleanor Steber, as Rosalinda, used a weird pseudo-Southern accent in her spoken lines, but reverted to English in her arias. Virginia MacWatters, substituting as Adele for Patrice Munsel, who was indisposed, also played strictly for laughs and obtained them in equally generous measure. Miss Moylan took the role of Ida, delivering her spoken lines with a clarity that would put many a singer to shame. The others in the familiar cast were Charles Kullman, as Eisenstein; Thomas Hayward, as Alfred; Jarmila Novotna, as Orlofsky; Clifford Harvuot, as Frank; Paul Franke, as Dr. Blind; and the wonderfully dead-pan comedian Jack Mann, as Frosch. Miss Novotna, as the fantastically rich and bored Prince, interpolated some verses that included the lines: "But if you think that life will be tough/For dear old Foster Dulles./Just think that Bing has Milanov/Tebaldi and La Calas." The audience loved it. —R. S.

## Andrea Chenier

Jan. 2.—Renata Tebaldi added the role of Maddalena di Coigny to her repertoire at the Metropolitan with this performance, adding at the same time luster to her already fabulous reputation. She did this, moreover, in less than her best vocal estate, for she sounded as if she were suffering from a slight cold and a sense of strain was apparent in a few climactic high tones. In all other respects, the soprano was a tremendously moving



Serge LeBlanc

Ramon Vinay, as Samson, and Rise Stevens, as Dalila, in the Metropolitan Opera's production of the Saint-Saëns work



figure, spinning out her phrases with a ravishing play of colors and filling them with passionate intensity. Her slight vocal indisposition did not affect the exquisite, limpid pianissimos she sent floating out over the auditorium, and the big, forte phrases, when supported by Giordano's astute orchestration, were searing in their effect. The famous third-act aria, "La mamma morta", full of rich, fresh detail, yet sung with seeming spontaneity, was calculated to break the heart of everyone in the audience.

Richard Tucker, as Chenier, and Leonard Warren, as Gerard, were fit colleagues for Miss Tebaldi, contributing equally to the vocal splendor of the performance.

Lorenzo Alvary was heard for the first time this season as Mathieu, giving the picturesque character its proper vulgarity and singing forcefully for a colorful and effective piece of portraiture. Others in the cast were Martha Lipton, Rosalind Elias, George Cehanovsky, Gabor Carelli, Sandra Warfield, Alessio De Paolis, Norman Scott, Osie Hawkins, Frank Valentino, Lawrence Davidson, and Louis Sgarro.

Fausto Cleva's conducting was unexceptionable. —R. A. E.

### The Tales of Hoffmann

Jan. 6.—Three of the artists in this performance took their roles for the first time at the Metropolitan: Giuseppe Campora, as Hoffmann; Margaret Roggero, as Nicklausse; and Charles Anthony, as Andres, Cochenille, Pitichinaccio, and Frantz. Blanche Thebom made her first appearance in the role of Giulietta this season; but the rest of the cast was familiar, with Laurel Hurley, as Olympia; Lucine Amara, as Antonia; Martial Singher, as Lindorf; Coppélius, Dappertutto, and Dr. Miracle; Paul Franke, as Spalanzani; Clifford Harvuot, as Schlemil; Norman Scott, as Crespel; Sandra Warfield, as the Mother's Voice; and, in other roles, Lawrence Davidson, James McCracken, Calvin Marsh, and Natalie Kelepovska.

Had it not been for the calm and technical resourcefulness of Pierre Monteux, this might have been a very ragged performance. Mr. Campora seemed to be suffering from a cold, for his voice only occasionally revealed its customary flow and lyric warmth. Perhaps because of his vocal difficulties, he was extremely nervous, hurrying tempos along, sliding through big phrases, and devoting very little attention to dramatic detail. (The "Klein-Zach" aria, for instance, might just as well have been a tale of some pretty maidservant as of a grotesque dwarf, as he sang it on this occasion.) We shall have to wait until future performances to see what Mr. Campora can really do with this taxing role, when he is in better voice and has had time to get inside the skin of the character. Having seen him give a convincing portrayal of the painter, Cavaradossi, in "Tosca", I feel sure that he can be a far more convincing poet in "Les Contes d'Hoffmann" than he was at this performance.

Miss Roggero, who is one of the most dependable young artists now at the Metropolitan, sang and acted very well. Like most of the other members of the cast she tended to overact, but the whole performance was edgy and unco-ordinated, in this respect. Nicklausse is far from a thankless role, and she took full advantage of it. Mr. Anthony, who has been getting an opportunity this season to prove his mettle in compri-



In "Die Meistersinger" at the Metropolitan. Left to right: Albert Da Costa, as Walther; Lisa Della Casa, as Eva; Otto Edelmann, as Sachs

mario roles, sang expertly. Each of the different characters was sharply etched. In fact, some toning down would improve his performances, which are basically excellent.

Miss Thebom looked superb, and, once her troubles with pitch at her entrance had been solved, produced some sumptuous tones, although she has sung far better this season in other roles. In all of his roles Mr. Singher's performances offered an unforgettable lesson in acting, singing, and in style. With one inflection of word and tone, with a twist of the wrist or a quick glance, this superb artist can say more than many a performer who rants over half the stage. The others in the large cast performed creditably if not with the spark that has been thrown off at previous performances. Both chorus and ballet were outstanding in the freshness of their work. —R. S.

### Rigoletto

Jan. 7.—Giuseppe Di Stefano returned to the role of the Duke in "Rigoletto" for the first time since he rejoined the company, demonstrating that in a role as congenial to him as this he has few peers. His voice is darker than many tenors who tackle the part, and it is no less rich and shining. It was functioning flawlessly throughout the performance, and his phrasing had a true Italianate inflection and bravura if, however, it was not as finished and precise as it could have been. He looked and moved well and suggested clearly the carefree lustiness of the dissolute Duke.

There were three other newcomers to the cast in this fifth performance of Verdi's opera. Luben Vichey cut a thin, sinister figure as Sparafucile and sang with a darkly menacing tone; and Lawrence Davidson and Maria Leone gave knowledgeable performances in the brief roles of the Count and Countess Ceprano.

Roberta Peters, as Gilda, and Robert Merrill, in the title role, were in their finest form, helping to make the performance a superior one. Others in the cast were Martha Lipton, Thelma Votipka, Norman Scott, Clifford Harvuot, Gabor Carelli, Vilma Georgiou, and Louis Sgarro. Fausto Cleva conducted. —R. A. E.

### Die Meistersinger

Jan. 11.—Considering that there was a new conductor, a young American tenor making his first appearance at the opera house in a major role and the fact that there had been no general rehearsal, the season's first "Die Meistersinger" was a somewhat better than good performance once it got under way, which meant after it had got past the first-act curtain.

A tremendous young man who weighs 250 pounds, stands six feet four inches and was a recent winner of the Metropolitan Auditions of the Air, made his first appearance in the role of Walther von Stolzing. His name is Albert Da Costa, he is 29

years old and he comes from Amsterdam, N. Y., where his father has a dress shop. Originally a baritone, he switched some time ago to tenor upon the advice of Metropolitan officials (who, as always, are in greater need of tenors than of baritones) and Stolzing, a remarkable plum for a cadet tenor, was given him for his first appearance this season.

It would be foolish to say that he is already the complete meistersinger. He is not. He shows promise of becoming a very good one, however. He naturally was nervous and awkward this first time in the role; he did not know quite what to do with himself much of the time and relied on his colleagues for aid, which was graciously given. The voice, though not yet of Heldentenor proportions, is of quite lovely quality, easily produced and obviously fastidiously trained. The scale is even and there is just enough of the baritone darkness in it to give it color. Mr. Da Costa, at present, is more a lyric than a dramatic tenor, but this can, and probably will, change. Here is a young man to watch.

Before the overture was half finished, it was clear that Rudolf Kempe was intent upon giving a warmly human, affectionate performance of Wagner's festival opera in which there would be plenty of leeway to dally a bit with sentiment, to make the humorous points and to let the singers sing when they got the chance. There was no droning, however, and nothing slipshod was permitted on either side of the footlights. Mr. Kempe has a well-developed sense of theater and he is a flexible, imaginative conductor.

New here as Pogner, Giorgio Tozzi sang very well indeed and created a characterization of fine dignity. In roles in which they have distinguished themselves in previous seasons were Otto Edelmann, an authoritative Hans Sachs; Lisa Della Casa, the most charming of Evas; Gerhard Pechner, the best Beckmesser here in years; Paul Franke, a capable David but not in as good voice as usual; and Herta Glaz, an always sympathetic Magdalene. John Brownlee sang well as Kothner. —R. E.



Sedgwick LeBlanc

A jovial moment backstage for three of the "Rigoletto" principals. Left to right: Robert Merrill, the Rigoletto; Luben Vichey, the Sparafucile; and Giuseppe Di Stefano, the Duke

### The Tales of Hoffmann

Jan. 12.—Martin Rich took over the conducting of the Offenbach opera from Pierre Monteux, with this performance, as he had last season with Massenet's "Manon", and with similar success. Mr. Rich is credited with the musical preparation for the production, which may account for his skillful achievement in preserving virtually intact Mr. Monteux's beautifully paced and illuminated orchestral performance. He allowed himself a little leeway in whipping up a few climactic accelerandos with more excitement than did his predecessor; still, his conducting was most notable for its poise and lucidity, as was Mr. Monteux's. If Mr. Rich made a slight miscalculation, say, and let the orchestra play too loud for a singer on a certain phrase, a repetition of the phrase found the correct balance restored and the singer perfectly audible.

The cast offered only one singer new to her role, Martha Lipton as Giulietta. The pitch difficulties that seem to afflict Giuliettas in general during their entrance so far backstage, in the famous Barcarolle, plagued her only in the most minute degree, and she sang throughout the act with an effectively rich tone. Needless to say, she was handsome to look at and, barring some unnecessary arm-waving, comported herself well.

Giuseppe Campora had obviously worked on the role of Hoffmann since he first sang it this season, for there were many passages where he proved an impassioned and eloquent poet. It still did not seem a proper role for his kind of voice; one felt too often the strain Hoffmann's music put on it.

Familiar figures rounding out the excellent cast were Laurel Hurley, Lucine Amara, Margaret Roggero, Martial Singher, Paul Franke, Clifford Harvuot, Norman Scott, Sandra Warfield, Charles Anthony, Lawrence Davidson, James McCracken, Calvin Marsh. —R. A. E.

### Tosca

Jan. 13.—The three principals were new to this season's fifth performance of "Tosca"—Tito Gobbi, making his Metropolitan Opera debut, as Scarpia; Giuseppe Di Stefano, portraying Cavaradossi for the first time with the company; and Zinka Milanov, singing her first Tosca this season. Mr. Gobbi's performance was memorable. Dramatically convincing in every respect, the baritone played the role as an aristocrat. Though sinister and brutal, his Scarpia was a man of considerable intelligence and cleverness. With his first appearance he radiated evil, and one could clearly understand why Rome trembled before him. Vocally, he was thoroughly at home,

## OPERA at the Metropolitan

though his voice sounded a bit dry at times. He had no difficulties in altering the colors of his voice to match Scarpa's various moods.

Mr. Di Stefano was in exceedingly good voice. He displayed the warm, caressing tones as well as the heroic, ringing ones so necessary for the role. Though he made "E lucevan le stelle" a thrilling experience, the aria became a vocal tour de force, but made less sense musically. Miss Milanov also provided many moments of exciting singing. One could forgive a few unsteady tones, for her performance was characterized by flamboyant intensity.

Completing the cast were Lorenzo Alvary, as Angelotti, and Fernando Corena, as the Sacristan; and Alessio De Paolis, George Cehanovsky, Louis Sgarro, and Peter Mark. Dimitri Mitropoulos conducted. —F. M., Jr.

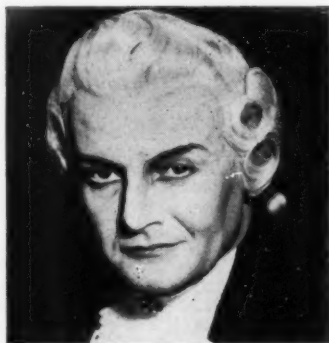
### Lucia di Lammermoor

Jan. 14, 2:00.—At her 25th anniversary celebration at the Metropolitan Opera on Jan. 3, Lily Pons had sung the Mad Scene, but this was the season's first presentation of the complete opera. Miss Pons's performance was a lesson in control, stylishness, and expert judgment. She sensed unerringly when to expend her full vocal resources; she never forced or hurried; and she co-ordinated voice, movement, and gesture so smoothly that each enhanced the others. Apart from one or two top tones, her intonation was impeccable and her voice sounded remarkably fresh. She is singing better now than she did ten years ago. There are other ways of doing Lucia, but, granted its premises, this was a supremely skillful performance. As always, she was stunningly costumed, which had only one unfortunate effect: it made all of the others look frightfully dowdy. (The Metropolitan's production of "Lucia di Lammermoor" as far as its general scenery, costumes, and stage direction are concerned well deserves my favorite nickname for the work, "Lucia di Jammermoor").

Miss Pons was the heroine of the afternoon, in more senses than one, for none of the others matched her. Fausto Clewa, usually emotionally searching even when he is too vehement, seldom brought the score to life, and the orchestra sounded tired and overworked, which, heaven knows, it is. Jan Peerce, as Edgardo, was at his best only in the last scene, where his singing took on an ease and variety of color that had been lacking earlier. Frank Valentino, who has been singing very well this season, tried the explosive, melodramatic style on this occasion. He should quickly abandon it, and also insist on a costume that does not look like a ladies' bathing dress, vintage 1910.

The indispensable Thelma Votipka, who has sung countless companions, mothers, cousins, and aunts at the Metropolitan, as far back as I care to remember, was an excellent Alisa. (I do not think I have ever heard Miss Votipka give a bad or careless performance.) Nicola Moscona brought a pleasing depth and resonance to the role of Raimondo; Paul Franke substituted for Thomas Hayward, who was indisposed, as Arturo, in satisfactory style; and James McCracken was properly bluff and vigorous, as Normanno. The chorus was wobbly.

A pleasant feature of the performance was the handsome and quite



Tito Gobbi, as Scarpia

authentic Scottish Sword Dance by the ballet, attractively costumed by Ruth Morley, with choreography by Zachary Solov. —R. S.

### Other Performances

The seventh week at the Metropolitan Opera included a repetition of

## Alexander Brailowsky

(Continued from page 12)  
family's calculations having failed to anticipate Sarajevo. The Brailowskys moved to the only sanctuary available to floating expatriates, which was of course Switzerland. They settled at Lausanne, and it was there that the parents of Alexander Brailowsky lived out their span, as happily as two people in love could live, so far in years and miles from their roots.

Practicing and champing at the bit were about all the pianist could do in Switzerland for the duration of the First World War. It was no time to be launching a concert career. Still, he kept trying. He went to see people, like Ferruccio Busoni, who were generous in their reassurance but not otherwise helpful. He even went to Paris — a

"Soiree" and "Don Pasquale", on Dec. 28; one of "Tosca", on Dec. 30; and one of "Aida" on the afternoon of Dec. 31. Giuseppe Campora, as Cavaradossi, and Lorenzo Alvary, as Angelotti, in "Tosca", were first impersonations of the season, as was Mr. Merrill's Amonasro, in "Aida".

In the following week, "Samson" was repeated on Jan. 4; "Soiree" and "Don Pasquale", on Jan. 5; and "Tosca", on the afternoon of Jan. 7, with Fernando Corena singing his first Sacristan of the season.

The ninth week brought a "Samson" on Jan. 9, and a "Forza" on Jan. 10. In the Verdi opera, Renata Tebaldi essayed her first Leonora at the Metropolitan, and Mr. Corena his first Melitone. Richard Tucker and Jerome Hines returned to their roles of Alvaro and Guardiano for the first time this season. Pietro Cimara conducted. The performance represented the annual benefit for the Free Milk Fund for Babies. Another "Chenier", on the evening of Jan. 14, was a benefit for the Vassar Club Scholarship Fund, and offered Mario Orlica in his first Chenier here and Martha Lipton in her first Madelon. Herta Glaz was the Countess and Calvin Marsh was Schmidt. Mr. Clewa conducted this as well as the matinee performance of "Lucia".

wealthy and highly eccentric pianist, Francis Plante, had interceded in his behalf—to discuss joining the artist roster of Erard, the famous piano manufacturer. This prospective honor was of no real consequence beyond the free use of an instrument, but it would have been helpful to a newcomer.

The interview turned out to be rather ghastly. A dyspeptic M. Blondel (Mr. Brailowsky said he would never forget him) leveled an accusing finger and allowed that he would be willing to give the young man an Erard piano "but you'd better go home and think it over . . . the life of the virtuoso is dreadful . . . you will be swallowed up . . . you will drown yourself" etc., etc. A bit dazed, if not fazed, Brailowsky made his way to

the door and never did come back. When he finally did make his official debut in 1920, it was at the Salle Gaveau and the instrument was not an Erard.

From the evening of his first Paris recital forward, Mr. Brailowsky has known little else but success, either in the press or at the box office. By 1922, when he made his initial South American tour, he was already a famous artist.

### Begins Chopin Cycles

In 1924, he conceived the idea of a complete Chopin cycle — at that time absolutely unheard of. That spring, at the Salle Pleyel, he played some 172 of the composer's solo works in six consecutive appearances, using Chopin's own piano for many of the pieces. The reception was rapturous, and Mr. Brailowsky graduated from eminence to that uniquely institutional status that he has enjoyed ever since.

His first New York recital, that fall, drew such notices that the projected six-week visit had to be extended to four months. Manhattan never has changed its mind about him. Over the years he was to do his Chopin cycle there no less than four times—and an aggregate of a dozen times elsewhere.

Buenos Aires is another city that holds him in particular affection. He rarely flies to the Argentine without finding that his return date has to be changed. One season he gave an incredible total of 17 recitals in the enormous Teatro Colon within two months, not once repeating a work and turning away hundreds at every performance. Similar statistics are on file; just pick a city in which he has played. And it would be difficult to pick one in which he has not.

### Warsaw and a Wife

There is a special place in Mr. Brailowsky's affections for Warsaw, and quite understandably. One morning in 1932, having run through a rehearsal of the Tchaikovsky B flat minor Concerto with the Philharmonic, he noticed a pretty young girl who had apparently slipped into the hall to hear him. Actually this was not the case; she was in the house to do a special translation job for the management and just happened to be free in time to catch the performance. In any case, the pianist at once asked to be introduced, whereupon he suggested lunch. She declined. And the story goes on like that for a while. But the short of it is that the same pretty young girl, given name Felicia, nickname Ella, is now Mrs. Alexander Brailowsky and has been since soon after that chance meeting.

The Brailowskys make their home in midtown New York, just east of Park Avenue in the 60s. They bought the five-story building in 1948, furnished it largely with well "lived in" luxuries that used to be in the family place at Lausanne. A brace of original Dufys greet arrivals at the modest street-

(Continued on page 27)



Philippe Halsman

Mr. Brailowsky relaxes in the company of a favorite dachshund, Fritz



## Wheeling Symphony Season Under Way

Wheeling, W. Va.—The Wheeling Symphony opened its 1955-56 season with a pair of concerts on Nov. 16 and 17 at the Virginia Theater, with Fast and Mastroianni, duo-pianists, as soloists in Saint-Saens' "The Carnival of the Animals". Henry Mazer inaugurated his ninth season as conductor with a well-knit reading of excerpts from the "Fantastic Symphony" by Berlioz. In Schubert's Symphony No. 5, Mr. Mazer achieved a nice tonal balance, and he brought the concert to a brilliant close with Khachaturian's "Masquerade" Suite. Future soloists appearing with the orchestra will include Eugene Istomin, pianist; Eleanor Steber, soprano; and Andres Segovia, guitarist.

The Wheeling Symphony Society, under the direction of Mr. Mazer, presented Puccini's "Madama Butterfly" at the Virginia Theater on Oct. 19. Herva Nelli, soprano, was outstanding in the title role and sang with great beauty. Joseph Coffini,

tenor; Stephen Kennedy, baritone; and Nancy Crow, mezzo-soprano, were cast as Pinkerton, Sharpless and Suzuki, and gave Miss Nelli good support.

The Little Singers of Paris, under the direction of Msgr. Fernard Maillet, captured the hearts of their large and enthusiastic audience with their inspired singing at the Virginia Theater on Nov. 6. They were the first artists of the tenth season of the Fine Arts Guild of Wheeling. Future attractions will be the Zurich Little Symphony and the Angelaires Harp Quintet.

### Lane Opens Civic Series

Gloria Lane, mezzo-soprano, opened the Frazier Memorial Civic Music Association series with an interesting concert at the Virginia Theater on Nov. 29. Miss Lane excelled in her operatic selections and was especially outstanding in the "Habanera" and "Seguidilla" from Bizet's "Carmen". Her singing of Seven Spanish Folk Songs by Falla was distinctive.

The Wheeling Symphony Society Training Orchestra, under the direction of William V. Fischer and Rich-

ard Hishman, was joined by the Mixed Chorus and Triadettes from Triadelphia High School, Virginia L. Brand, choral director, in a varied program for its fifth annual Christmas concert. This took place on Dec. 15 in the Clay School auditorium.

The Opera Workshop, under the direction of Henry Mazer, presented Humperdinck's "Hansel and Gretel" in the Pine Room of Oglebay Park on Dec. 18. Sponsored by the Junior League of Wheeling, local Opera Workshop singers were Nancy Crow, Hansel; Joann McLaughlin, Gretel; Lois Cox, the Mother; Thomas Morrison, the Father; and Doris Schiffler, the Witch.

Jane Carlson, pianist, gave a recital of outstanding musicianship and bravura in the Colonnade Room of the McLure Hotel on Oct. 14 as the first presentation of the Fine Arts Department of the Woman's Club of Wheeling. Julian Williams, organist and choirmaster of St. Stephen's Episcopal Church of Sewickley, Pa., played a beautiful recital on the Skinner organ of St. Matthew's Episcopal Church on Oct. 16. On Dec. 4,

at the Fourth Street Methodist Church, the Civic Oratorio Society, under the direction of Anna Hilton Power, gave its annual presentation of Handel's "Messiah". Soloists were Martha Whipkey, Joan Luhan, Lulu Clarke, Rosemary Albano, Frank Reick, Tom Power and Harland Rose.

—Montana X. Menard

## Schenectady Hears Handel's Messiah

Schenectady, N. Y.—The Octavo Singers gave their 22nd annual presentation of Handel's "Messiah" on Jan. 6. Gordon Mason conducted the performance in Union College Memorial Chapel. The soloists were Janet Southwick, soprano; Belva Kibler, alto; Rawn Spearman, tenor; and Don Morgan, bass. Duncan Trotter Gillespie was the organist and Doris Hayes, the pianist.

Bregenz, Austria.—The 1956 Bregenz Festival, July 19-Aug. 15, will include productions of Millocker's "The Beggar Student" and Nicolai's "The Merry Wives of Windsor".

# National Directory

## Washington, D. C.

### Jewell Downs

Teacher of Vocal Technique  
Pupil of Sydney Lloyd Wrightson  
And of William Shakespeare  
1228 Conn. Ave., Suite 21  
Nat. 8-2359

### Washington School of the Ballet

Miss Lisa Gardiner  
Miss Mary Day  
3615 Wisconsin Ave. Em 2-4462

## Chicago

### Gul Mombaerts

Concert Pianist  
Member of The Former  
Belgian Piano String Quartet  
The School of Music  
Northwestern Univ., Evanston

### Angel Reyes

Concert Violinist  
Professor of Violin  
Chairman of Department of  
Stringed Instruments  
The School of Music  
Northwestern Univ., Evanston

### Stone-Camryn School of Ballet

Complete training in  
Classical Ballet, Character &  
Pantomime for the  
Contemporary Theatre  
185 West Madison Street

### Scott Willits

Chairman of Violin  
Department of the  
American Conservatory  
Kimball Building

## Cleveland

### Walter Blodgett

Curator Musical Arts of  
Cleveland Museum of Art  
Organist and Choir Master of  
St. Paul's Church

### Benno Frank

Director of Musical Productions  
for Karamu Theater and the  
Cleveland Playhouse

### Pauline Thesmacher

Teacher of Vocal Technique  
and Musicianship  
B.M. Cleveland Institute of Music  
and Berlin Conservatory  
Fine Arts Building, Euclid Ave.

## Los Angeles

### Ernest Charles

Coach of singers  
Specializing in American  
Song Repertoire  
1210 Benedict Canyon Dr.,  
Beverly Hills

### John A. Patton

Art of Singing  
Teacher of Outstanding  
Opera Stars  
1526 Cassil Pl., Hollywood 28  
HO 5-7523

**MUSICAL AMERICA'S NATIONAL DIRECTORY—**  
*a listing of outstanding musicians from coast to coast*  
*—is a Musical Who's Who for America.*

*Musical centres no longer are limited to two or three metropolitan areas—nor are the artists and master teachers. NATIONAL DIRECTORY shows, city by city, where our finest musicians of all categories, as well as leaders in the dance world, are located.*

## St. Louis

### David Earle

Pianist and Teacher  
Builder of Artistic  
Piano Technique  
7365 Trenton Ave.  
Parkview 5-0570

## Salt Lake City

### William Christensen

Director  
School of the Ballet  
University of Utah

### Virginia Tanner

Director of Conservatory of  
Creative Dance  
McCune School of Music and Art  
15 East North Temple

### Harold Wolf

Concertmaster: Utah Symphony  
Conductor: Symphony of  
University of Utah  
Lecturer: University of Utah  
1364 South 22nd East

## San Francisco

### Adolph Baller

Head of Piano Department of  
San Francisco Conservatory  
Member of Alma Trio  
Concert pianist  
3435 Sacramento

### Naoum Blinder

Concertmaster of the  
San Francisco Symphony  
Solo Violinist and Teacher  
2290 Vallejo Walnut 1-6444

### Jane Hohfeld

Chamber music pianist  
Soloist with leading quartets  
International tours with  
foremost artists  
2108 Broadway

### Ferenc Molnar

First Violist of the  
San Francisco Symphony  
Concert Soloist  
Director of  
Chamber Music Center  
San Francisco State College

### The San Francisco Ballet

The Christensens,  
Directors  
378 18th Avenue

# ORCHESTRAS in New York

## Isaac Stern Heard With Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Isaac Stern, violinist. Carnegie Hall, Dec. 27:

"En Saga" ..... Sibelius  
Symphony No. 7 ..... Sibelius  
Violin Concerto ..... Beethoven

In honor of Sibelius' 90th birthday, the Philadelphia Orchestra and Eugene Ormandy offered two of the Finnish master's works, "En Saga" and the Seventh Symphony. They received performances that were extraordinary, even from an orchestra that has for so long been associated with this composer's music. (The



Isaac Stern

Philadelphia Orchestra gave the world premiere of the Seventh Symphony in 1926.)

The one-movement symphony is not easy to perform. Between the ponderous questioning of the opening measures and the serenity of the conclusion are many tempo changes and fluctuations of mood that make the work difficult to build into a cohesive whole. Mr. Ormandy accomplished this feat with such ease that it seemed as if he conducted the symphony in one breath. One could only marvel at the tension of the slowly built climax as well as at the technical perfection and the continually beautiful sound of the orchestra.

"En Saga," one of Sibelius' first works to gain widespread notice, received the same exemplary treatment as the symphony. Though the work seems long and episodic, Mr. Ormandy made it interesting by emphasizing extreme contrasts between its poetic and heroic elements.

The evening's soloist, Isaac Stern, performed the Beethoven Violin Concerto with his usual artistry and technical mastery. It was an introspective reading, perhaps too much so, for there was a sameness of approach even in the robust passages. Mr. Stern's sweet tone was beautifully appropriate in the second movement and in the development of the first, but less intensity in the transitional material would have set off the expressive highlights more effectively. And for this listener's taste, the orchestra's sound was a bit lush.

—F. M., Jr.

## Kostelanetz Conducts Japanese Works

New York Philharmonic-Symphony, Andre Kostelanetz conducting. Carnegie Hall, Dec. 31:

"L'Arlesienne" Suite No. 1 ..... Bizet  
"Gaité Parisienne" ..... Offenbach-Rosenthal

"Sea of the Spring" ..... Michio Miyagi  
(First New York performance)  
"Etenraku" ..... Hidemaro Konoye  
(First New York performance)  
"Saturday Night" ..... Hershy Kay  
"Showboat" Scenario ..... Kern

The purpose of the Kostelanetz Pop concert series is twofold: to create wider public interest in the Philharmonic and to give the members of this splendid orchestra more opportunities to be heard. Of main interest at this concert were the two new Japanese works. In the "Sea of the Spring" the composer introduces the koto, an ancient instrument with 13 silk strings, as the solo instrument. In the manner of the violin, a bridge separates the strings from the sound box and tuning is accomplished by adjustment of the bridge. The music itself had a pseudo-oriental flavor, often recalling moods associated with French impressionism.

"Etenraku" is an arrangement of a traditional ceremonial procession of the Japanese court in the eighth or ninth century. Konoye is extremely skillful in adapting the modern instruments to the original form; he tries to retain the original timbre of the ancient instruments and to suggest the sound of music written in quarter-tones. It would be fortunate if we had the opportunity of hearing this piece played on the original instruments.

This initial concert of the series was successful in appealing to both the seasoned concertgoer and to the Pops enthusiast. The remaining pieces on the program were joyfully played by the orchestra under Mr. Kostelanetz's good-humored supervision and were warmly received by a capacity audience. —M. D. L.

## Milstein Soloist With Philharmonic

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Nathan Milstein, violinist. Carnegie Hall, Jan. 5:

Suite from "Lieutenant Kije" ..... Prokofiev  
Violin Concerto ..... Dvorak  
Symphony No. 2 ..... Schumann

The seldom-heard Violin Concerto of Dvorak has many qualities to recommend it, and Nathan Milstein played it like a god. It is cast in a classical mold filled with impulsive folk feeling that seems as sincere as it is rhapsodic. The tunes are engaging, the solo writing is judicious and imaginative, and the final movement is captivating. On the other hand, the piece is a little overworked and drawn out. Mr. Milstein's play-



Paul Duckworth

Andre Kostelanetz

ing of it, though, was a joy. He seemed to love it, for he performed with fervor, warmth, and intensity. He was gentle and moving in the Adagio, and "busting out all over" in the finale—so exhilarating and irresistible was his conception.

Dimitri Mitropoulos opened the concert with a clever, but often banal, piece of Prokofiev, the Suite from "Lieutenant Kije". Fashioned from a 1933 motion-picture score, it is in many spots comical; an equal number of moments fall flat. But the orchestra did its best, especially the offstage trumpeter. Schumann's Second Symphony closed the program on an unmagical note, though Mr. Mitropoulos marked all its moments of exalted lyricism, vivacity, and majesty with the best intentions. —M. D. L.



Sedgwick LeBlanc

Leonard Bernstein and Jennie Tourel

## Bernstein, Tourel Celebrate Mozart Year

Symphony of the Air, Leonard Bernstein, conductor and pianist. Jennie Tourel, mezzo-soprano. Carnegie Hall, Jan. 6:

Mozart Program  
Overture to "Don Giovanni"; Symphony in A major, No. 29, K. 201; Aria "Zeffiretti lusinghieri" from "Idomeneo"; Rondo for Soprano and Orchestra "Al desio, di chi t'adora", K. 577; Scene and Rondo "Non temer, amato bene", K. 505; Piano Concerto in G major, K. 453.

This Mozart festival program contained some seldom heard works. It was a delightfully arranged evening, even though the music was not invariably realized in good taste. The most felicitous of the performances was Jennie Tourel's singing of the "Idomeneo" aria. The lines were so spacious, the phrases so tailored, the scale passages so beautifully limpid that I would have been satisfied with that alone. But Miss Tourel went on to sing the difficult "Al desio, di chi t'adora" with an aristocratic sense of style, dramatic vividness, and the discreet vocal restraint necessary for a mezzo in this challenging soprano music. In "Non temer, amato bene", if Miss Tourel had some difficulty with certain passages, it was due to the unnecessary swiftness of Mr. Bernstein's beat.

As soloist in the Piano Concerto in G major, Mr. Bernstein's fingers did not respond with any distinctive clarity or special eloquence. There were no particular hitches, but also no fine touches. There are many splendid pianists available, people who have

spent lifetimes cultivating the subtle phrasing and nuances implied in Mozart's music.

After a dramatic reading of the Overture to "Don Giovanni", the Symphony of the Air played the Symphony No. 29, in A major. This seldom heard piece is a delight. Written when Mozart was 18, it comes to us out of the bud of youth—almost trembling with freshness and tenderness. Though Mr. Bernstein infused much of his own personality into the work, he did bring out its essential happiness and its elegant sensuality. —M. D. L.

## City College Orchestra Presents Winter Concert

City College Orchestra and Chorus, Fritz Jahoda, conductor. Town Hall, Jan. 7:

Symphony No. 8 ..... Beethoven  
Divertimento for String Orchestra ..... Bartok  
Mass in E flat (excerpts) ..... Schubert

Under Fritz Jahoda's emotionally expressive leadership, the City College Orchestra performed Beethoven's Eighth Symphony with good internal balance. There was a tendency to slacken in intensity in the first two movements, however, and the last movement was taken too slowly.

The Bartok Divertimento for String Orchestra received a sonorous, perceptive reading, strongly knit in the last two movements, and Mr. Jahoda was particularly successful in eliciting a variety of tonal colors. The solo players were lyrical and expressive in their work.

The "Gloria", "Credo", and "Sanctus" of the Schubert Mass in E flat (his last, a powerful and moving work which should be heard more frequently) were performed with elan and solidity as well. The young soloists were Sylvia Jenkins, soprano, and Constantine Cassolas and Harold Brienes, tenors. They sang competently, and the well-trained chorus of about 60 sang meaningfully, although the fugal sections in the "Gloria" and "Credo" were not always clearly defined. The orchestra collaborated well with the singers. —D. B.

## Antonia Brico Leads Knickerbocker Players

In its Town Hall program for Jan. 8 the Knickerbocker Chamber Players opened with a new work, Joseph Goodman's Trio for Oboe, Viola, and Cello, played by Waldemar Bhosys, Joseph Glassman, and Louise Stone. It begins with a four-note motif that is pursued in a mildly polyphonic manner. The second theme, given to the viola, has shades of Bartok about it. There is a capricious and jocular middle movement with a development that seems slightly strained. The piece ends with an expressive restatement of the principal theme.

Also new, Judith Dvorkin's "Crescent Eyebrow", a concert opera based on a Chinese fairytale, was a big success. It is simple, charming, and freshly written. There are moments of bright imagination and others of tender sincerity. It was beautifully sung by Charlotte Holloman, soprano, and William Gephart, baritone. Mildred Wummer, flute, Asunta Dell'Aquila, harp, and George Koutzen, cello, accompanied.

Sabine Rapp, mezzo-soprano, and



a piano quartet presented H. A. Schimmerling's "Lyrica Illyrica", the third premiere of the concert. It has several impressionistic characteristics, traditional harmonies, much sameness in the texture, and distinct folk flavor. It was sung in Slovak and sported the bouncing rhythms of Slovak folk music.

After intermission, Antonia Brico conducted Sibelius' "Rakastava" Suite in memory of the late Olin Downes and Bach's "Brandenburg" Concerto No. 5. It is interesting to note that Mr. Koutzen felt obliged to indicate in the program that the piano was used instead of the harpsichord at the suggestion of Albert Schweitzer.

—M. D. L.

### Ellabelle Davis Sings Foss Cantata

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Ellabelle Davis, soprano. Carnegie Hall, Jan. 8, 2:30:

"Phaeton" ..... Saint-Saëns  
"Song of Songs" ..... Lukas Foss  
Symphony No. 4, F minor ..... Vaughan Williams  
Greek Dances ..... Skalkottas

Almost nine years have passed since Lukas Foss's Biblical Solo Cantata for Soprano and Orchestra, "Song of Songs", set to verses from the "Song of Solomon", had its New York debut on March 14, 1947, with the Boston Symphony under Serge Koussevitzky, and with Ellabelle Davis as soloist. Miss Davis' superb performance at that time contributed mightily to the establishment of her reputation as a singer of brilliant natural endowments and notable musicianship. Since then, she has performed the work widely both here and abroad, and her singing of it at this concert was profoundly exciting. She was able to produce and sustain the seemingly endless tones that Foss has cannily woven into the vocal line, and she was equally skillful in the virtuosic detail. Even if this music were not dramatically vital and beautifully wrought, it would attract attention through its unerringly effective writing for voice and orchestra. Mr. Mitropoulos and the orchestra provided a stunning accompaniment, and the audience left no doubt of its delight. Too often we are told that modern composers cannot write for the voice. But since our great-grandfathers were told the same thing by long-eared "authorities", all that we need to do is to keep our minds and ears open to disprove this gloomy assertion, which reappears in every generation.

Several great conductors have given powerful interpretations of Vaughan Williams' Symphony No. 4, but none of them has probed more deeply into this violent, tragic and sternly self-disciplined work than Mr. Mitropoulos. I know of no other contemporary symphony except William Schuman's Sixth that has quite this ring of Cassandra-like prophecy. It is part threnody, part angry indictment—and all magnificent music. The feeble Saint-Saëns tone poem was prettily done, and the pungent Skalkottas Greek Dances sent people home in a light and pleasant mood.

—R. S.

### Eger Is Soloist With Chamber Orchestra

A fresh and delightful Mozart program was offered by the Concert Society in Carl Fischer Concert Hall on the afternoon of Jan. 8, when Joseph Eger, French horn player, was soloist with a chamber orchestra un-



Ellabelle Davis

der Izler Solomon in two Mozart horn concertos: No. 4, in E flat major, K. 495, and No. 1, in D major, K. 412. Both works are seldom heard, yet full of vitality and beauty. Let us hope that the performance of these and other neglected works by Mozart will not cease after the bicentenary!

Mr. Eger revealed a fluent technique and admirable taste. A bit more boldness and spirit of display would not have been amiss in his otherwise highly satisfactory playing. Mr. Solomon and the orchestra provided a vigorous and well-scaled accompaniment, the ideal proportions of the hall making the small ensemble sound brilliant.

The program opened with "Eine kleine Nachtmusik", K. 525, and closed with that uniquely witty and skillful parody of an overambitious symphonist, "Ein Musikalischer Spass", K. 522. Mr. Solomon was careful to conduct this satire in "deadpan" fashion, thereby strengthening its hilarious effect.

—R. S.

### Orchestral Association Presents Two Young Artists

National Orchestral Association, Leon Barzin, conductor. Lorin Hollander, pianist; Robert Notkoff, violinist. Carnegie Hall, Jan. 10:

"Anacreon" Overture ..... Cherubini  
Piano Concerto, K. 467 ..... Mozart  
Violin Concerto, Op. 82 ..... Glazounoff  
Episodio sinfonico (Dalla Danza del  
Torchio e Cavalcata) "Giulietta e  
Romeo" ..... Zandonai

Once again Leon Barzin and the National Orchestral Association are to be commended for the opportunities they give young people to gain valuable experience. The two heard on this occasion earned the right to appear by having performed impressively during the association's rehearsals, which offer young musicians the chance not only to play in the orchestra but also to perform as soloists in concertos.

Lorin Hollander, who is all of 11 years old, performed the Mozart concerto like a troupier. If he had any technical difficulties, they were not apparent, for he played the work as if it were second nature. Musically, the interpretation was fresh and alive—an accomplishment a much older performer would be proud of.

Fourteen-year-old Robert Notkoff was equally assured and professional in the Glazounoff Concerto. Not only did he command a singing tone most appropriate for the Andante, but he also displayed virtuosic fireworks in the Allegro. Mr. Barzin offered sympathetic accompaniments.

The purely orchestral portion of the program was not so successful. The Cherubini overture was both strident and muffled, and the Zan-

donai piece sounded as if the composer was trying to outdo Respighi in the most sonorous moments of "The Pines of Rome". —F. M., Jr.

### Ansermet Conducts Boston Symphony

Boston Symphony, Ernest Ansermet conducting. Carnegie Hall, Jan. 11:

Symphony in C major, K. 551 ..... Mozart  
"Nuages" and "Fêtes" ..... Debussy  
Music for Strings, Percussion, and  
Celesta ..... Bartok  
Bolero ..... Ravel

That grand seigneur of the baton, Ernest Ansermet, inspired the Boston Symphony at this concert to performances that were nothing short of perfect. The music might have been played otherwise, but it could not have been more beautifully, more masterfully, more penetratingly recreated for us. Like Bruno Walter and Sir Thomas Beecham, Mr. Ansermet is a musical aristocrat, for whom virtuosity, untempered by beauty, wisdom, taste, and humanity, would represent mere circus acrobatics in music. Yet no conductor has a more inexorable control of rhythm or a more fantastic power of integration in the most baffling scores.

What a joy it was to observe the "masculine" and "feminine" elements in the opening theme of Mozart's "Jupiter" Symphony so clearly contrasted! And every group of notes was as precisely divided as if it had been placed in a graph—yet without

the slightest loss of spontaneity or melodic flow. The slow movement was divinely sung; and the finale was marvelously detailed, and at the same time impetuous in spirit. The voices in the fugal passages were so faultlessly accented and balanced that the audience must have been quite unconscious of the fabulous control involved.

Not since the days of Serge Koussevitzky (with his supersensitive ear for tone color and extraordinary command of dynamics) have I heard Debussy's Nocturnes so magically painted in tones. The "Nuages" was suffused with a spirit of almost mystical sensuousness, and "Fêtes" was conducted with a rhythmic precision and infinite gradation of sonority that made it wildly exciting. The trumpets seemed miles away, when they first played their famous fanfare, and the music reached ecstatic heights at the close.

No less consummate was the playing of Bartok's masterpiece. Mr. Ansermet did not drive Bartok as hard as Herbert von Karajan does, but his roomier, more rhythmically subtle treatment of it was just as satisfying as Mr. Karajan's blazing dynamism. The complicated patterns were clear; and the intellectual loftiness of this visionary score was clear to all. Long before Ravel's Bolero reached its precipitate final chord, the audience was swaying hypnotically with the rhythm, bursting into cheers and shouts of relief when Mr. Ansermet and his musicians broke the spell.

—R. S.

(Continued on page 22)

## EASTMAN SCHOOL OF MUSIC

of The University of Rochester

HOWARD HANSON, Director

Allen I. McHose, Director of the Summer Session

### TRAINING YOUNG MUSICIANS FOR PROFESSIONAL CAREERS

Concert Stage	Opera
Public School Music	
College and University Teaching	
Composition	Music Theory
Musicology	Conducting
Radio	Arranging
Administration	
Bachelor of Music	
Master of Music — Master of Arts	
Doctor of Musical Arts — Doctor of Philosophy	
Dormitories for Men and Women	
Attractive Social and Recreational Programs	
Scholarship Assistance	

### APPLICATIONS NOW BEING CONSIDERED FOR 1956

For information write Edward H. Easley, Director of Admissions  
EASTMAN SCHOOL OF MUSIC, ROCHESTER 4, NEW YORK

## ORCHESTRAS in New York

### Isaac Stern Soloist Under Max Rudolf

New York Philharmonic-Symphony, Max Rudolf conducting. Isaac Stern, violinist. Carnegie Hall, Jan. 12:

Overture, "The School for Scandal" . . . . . Barber  
Violin Concerto in G major, K. 216 . . . . . Mozart  
Symphony No. 2 . . . . . Beethoven  
"Till Eulenspiegel" . . . . . Strauss

Thursday night's audience at the Philharmonic was treated to an evening of relaxed music-making. Max Rudolf, assistant manager of the Metropolitan Opera and author of a text that is practically a young conductor's bible, demonstrated his particular talents in a well-chosen program.

Musically, the high point was reached with Isaac Stern's interpretation of the Mozart concerto. His was not so much a spontaneously lyrical performance as one in which every phrase was hand-stitched, and one was aware of the intellectual processes throughout. This rhetoric was combined with such flawless artistry that the experience was stimulating and vibrant, and it must be noted that Mr. Stern's tone has never appeared more beautiful. At every dynamic level it was full and warm. The reduced orchestra discreetly accompanied the artist and seemed as excited about the performance as did the audience.

The Prokofiev-inspired Barber overture was given a tight, transparent reading. This youthful work (written when the composer was 22) continues to hold up after repeated hearings,

although it seems as if Barber didn't know where to end the work. The Beethoven symphony was sharply angled. Tempos were on the fast side and there was no sweep to the lyric lines of the Larghetto, yet there was a breadth that emanated from the grandeur of the sound. Mr. Rudolf rarely gave cues, hardly ever adjusted balances; there was no need to; he had the utmost respect for the orchestra, and they in turn responded to his beat. "Till Eulenspiegel" was dressed up in all its glory and sounded as fresh as a premiere. All the first-desk men were in excellent form, and Mr. Rudolf literally danced with all the pranks. —E. L.

### Ansermet Conducts Stravinsky and Franck

Boston Symphony, Ernest Ansermet conducting. Carnegie Hall, Jan. 14, 2:30:

Musie for Strings, Percussion, and Celesta . . . . . Bartok  
Symphonies for Wind Instruments . . . . . Stravinsky  
Symphony in D minor . . . . . Franck

Ernest Ansermet again conducted the Boston Symphony in a memorable concert. Of the three works programmed, it would be impossible to say which received the most outstanding interpretation, for each was played to perfection. Aside from marveling at the orchestra's technical polish and tonal beauty, what struck this listener's mind were the wonderful clarity and orderliness Mr. Ansermet achieved. Stravinsky's Symphonies

for Wind Instruments is in many respects a difficult work to comprehend, but under Mr. Ansermet's hand it seemed simplicity itself. Devotedly performed by 22 wind instrumentalists, the work energetically bubbled forward, its delicate sonorities never out of balance.

The Franck Symphony was also exemplary. Since Mr. Ansermet played no tricks or let the music bog down into sentimentality, the music spoke purely and plainly. The first movement was notable for its contrapuntal clarity in the development and the nobility of the lyrical sections. Strikingly beautiful was the ethereal lightness the strings achieved in the second movement, and the final movement was filled with majestic joyfulness, not the hysterical sobbing that lesser conductors often think appropriate for the work. —F. M., Jr.

### Mishel Piatro Heard With Philharmonic

New York Philharmonic-Symphony, Franco Auteri, conductor. Mishel Piatro, violinist. Carnegie Hall, Jan. 14:

Symphony in D minor . . . . . Franck  
Violin Concerto . . . . . Tchaikovsky  
"Mikrokosmos" Suite . . . . . Bartok-Serly

Much of Mr. Auteri's reading of the Franck Symphony was casual, much was brusque and insensitive. He took one tempo for each movement, usually too fast, and stuck to it. An example was the English horn theme of the second movement, which was as lively as the section that follows. Also, at the end of the last movement, at the return of the theme of the second movement he took an extremely untraditional tempo, not in accordance with the indication of the composer. The general result was devoid of breadth and feeling.

The members of the orchestra applauded Mishel Piatro upon both his entrance and exit. He last appeared with the Philharmonic in 1943 as con-

certmaster. He played with authority, warmth, and brilliance, but his taste in making unnecessary ritardandos was questionable. The concert closed with Tibor Serly's arrangement of pieces from Bartok's "Mikrokosmos". The orchestration is almost too fantastic and brilliant. —M. D. L.

On Sunday afternoon, Jan. 15, Brahms's First Symphony was performed instead of the Franck Symphony. Mr. Auteri gave the work a sonorous, lyrical reading, and maintained orchestral balance well. Though the interpretation fell short of majestic proportions, the final allegro was powerfully executed. Phrasing was not always sufficiently clear-cut in the last movement. The Tchaikovsky Violin Concerto, with Mishel Piatro, soloist; and the Bartok-Serly "Mikrokosmos" Suite were repeated from Saturday night. —D. B.

### Other Concerts

The Zurich Little Symphony, conducted by Edmond de Stoutz, made its New York debut in a program on Jan. 14 at the Central High School of Needle Trades, on the People's Symphony Concerts series. The Swiss ensemble was heard in a Handel concerto grosso, the American premiere of Peter Mieg's Musique concertante for strings; a Vivaldi concerto for strings; Mozart's Piano Concerto in E flat, K. 271, with Ania Dorfmann as soloist; and Bach's Fourth "Brandenburg" Concerto.

In a concert for young people by the New York Philharmonic-Symphony, in Carnegie Hall on Jan. 7, Charles Castelmann, 14-year-old violinist, was soloist in a movement from a Mozart concerto. Wilfrid Peltier conducted a predominantly Mozart program, with James Fassett as commentator on Mozart's life. Several youthful recorder players from the Friends Seminary, directed by Mrs. Robert Winterbottom, also appeared.



## Let OPERA NEWS

BE YOUR OPERA  
GLASSES ON  
SATURDAY  
AFTERNOONS

### IN THIS WEEKLY MAGAZINE YOU WILL FIND

- ... up-to-the-minute reviews of opera recordings
- ... behind-the-scenes glimpses of opera life
- ... pictures and timings of broadcast operas in action
- ... advance European Festival news
- ... articles by noted musical authorities

### THE METROPOLITAN OPERA GUILD, INC.

654 Madison Avenue, New York 21

Please enter my subscription to OPERA NEWS (24 issues) I enclose \$4.00 (U.S. funds)

Name .....

Address .....

City ..... Zone ..... State .....

### Boston Symphony To Tour Europe

The Boston Symphony will tour Europe for five weeks during August and September, 1956, in co-operation with the International Exchange Program of the American National Theater and Academy.

The 104-man Boston Symphony, under the direction of Charles Munch, will leave for Europe by air at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass. The orchestra will perform five concerts (Aug. 26-30) in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and will then offer concerts in about 25 principal cities in Scandinavia, Northern and Western Europe, and the British Isles. The tentative schedule includes visits to Cork and Dublin en route to Edinburgh, then Norway, Sweden, Finland, Denmark, Germany, Austria, France, England, and possibly Italy.

Mr. Munch has invited Pierre Monteux to conduct some of the concerts abroad.

The Boston Symphony made its sole previous European tour in May, 1952, under the auspices of the Congress for Cultural Freedom, at which time it performed in France, Germany, Belgium, Holland, and England. According to present plans, the only cities to be revisited are Paris and London.

Everett Lee, young American conductor, has been invited to conduct the Orquesta Filarmonica de Madrid

during the Gran Festival Gershwin Jazz Sinfonico which is taking place January and February. Philippa Schuyler, pianist, will participate as guest soloist in this American Music Festival. Mr. Lee and Miss Schuyler will meet additional concert engagements in Spain, touring under the auspices of the ANTA exchange program. Mr. Lee will conduct in Valencia, and possibly Barcelona, while five concert dates are scheduled for Miss Schuyler.

Tom Two Arrows, American Indian dancer, singer, and lecturer on tribal rites, crafts, and customs, will embark on an 18-week tour of South Asia, starting Jan. 15, also in co-operation with the exchange program.

### Ballet Theater Tour Opens in Providence

Providence, R. I.—The Ballet Theater began its 17th national tour on Jan. 7, in this city, with a company headed by Rosella Hightower, Nora Kaye, Lupe Serrano, John Kriza, Erik Bruhn, and Hugh Laing. The tour will include 56 cities and last for 11 weeks, ending in Rochester, N. Y., on March 24. A New York spring engagement at the Metropolitan Opera House, beginning at the end of April, is planned.

Mobile, Ala.—Fredric Kurzweil has been appointed musical director and conductor of the Mobile Opera Guild.



# RECITALS in New York

## Vienna Choir Boys

Town Hall, Dec. 27.—The Vienna Choir Boys presented an all-Mozart program in the first of two Town Hall concerts this season. Their first group consisted of liturgical selections, and they immediately revealed tonal charm and beauty, balance, and unity in their singing. The solo part of a "Laudate Dominum" was sung by a boy with an unusually soft, lyrical voice. The Alleluja from the

ations on a Norwegian Theme), the Chopin Mazurka, Op. 33, No. 3, and the three "Poems of the Sea" by Ernest Bloch. The Tarantella from Liszt's "Venice and Naples", while poetically conceived and executed, lacked the virtuosic bite to make it the noteworthy item in the program it might have been. Mozart's Fantasia in C minor, K. 396, Chopin's Variations Brillante, Op. 12, two pieces by Poulenc, and the Ravel Toccata were also heard. —R. K.



Some of the Vienna Choir Boys are seen en route to this country. The ensemble gave two concerts in Town Hall last month

motet "Exsultate, Jubilate", with its difficult runs, was performed creditably.

The boys sang "Bastien and Bastienne", the operetta composed by Mozart in his 13th year, with no less charm, purity, and simplicity. However, the staging and costumes were overdone. The boys were garbed as 18th-century ladies and gentlemen of nobility, down to wigs and hoop skirts, and their acting was stilted, although amusing.

They sang the secular songs with precision and delicacy, especially a trio from "The Magic Flute". "D'Baurin hat d'Katz verlor'n" ("The Farmer's Wife Has Lost Her Cat"), "ABC" (an alphabet song), "Fruhling", and "Schlafe mein Prinzchen" were also on the program. They were accompanied and directed in a thoroughly expert though somewhat formal manner by Helmut Froschauer.

On Dec. 29, at 2:30 in Town Hall, the group presented a program including "Tales of Old Vienna" by Johann Strauss, and songs by Brahms, Schubert, and Mendelssohn. —D. B.

## Rosemary Clarke . . . Pianist

Town Hall, Dec. 29.—The young American pianist Rosemary Clarke wisely chose a not-too-taxing program for her New York debut recital and played it with fluent technical command and a kind of impersonal intimacy. What her playing lacked in general was the power of positive conviction. Miss Clarke's ability to draw a lustrous singing tone from the piano was one of her chief assets. This was most apparent in her performances of Grieg's seldom heard and rather redundant Ballade (Vari-

## Seymour Lipkin . . . Pianist

Town Hall, Jan. 3.—Along with a superb command of the keyboard, Seymour Lipkin, in his third Town Hall recital since winning the coveted Rachmaninoff Award in 1948, displayed musicianship of a high order. Although the young virtuoso could well afford to be prodigal with his technical resources, he allowed himself the luxury of being a pianist spendthrift only once in the program and that was in Mendelssohn's Fantasy in F sharp minor, Op. 28, a work so seldom heard it could be considered a novelty. Mr. Lipkin brought to it just the sort of old-fashioned scintillating brio it required.

The most impressive of the evening's achievements, however, was the pianist's masterly handling of Beethoven's puissant Sonata in B flat, Op. 22. The architectural design was clearly defined, the phrases harmoniously balanced, and the musical sense revealed with an inward warmth and expressivity rarely encountered, especially in the Adagio. This was true, to a lesser extent, of his playing in the Haydn Sonata in G minor (Peters No. 4), with this difference—in Beethoven he brought out what is in the sonata to begin with while in the Haydn he sought more than it contains.

Harold Shapero's Sonata No. 3, germinating from a single seed planted in what seemed like barren ground, also fared well at Mr. Lipkin's hands, as did Ravel's Fugue and Minuet. But the pianist failed to provide enough variety of touch and color in his playing to sustain interest throughout the rest of "Le Tombeau de Couperin". —R. K.

## Maria Tipo . . . . .Pianist

Town Hall, Jan. 4.—Maria Tipo, one of the most promising of the young generation of pianists, has fingers that move like lightning and are as strong as steel. Her clean technique was immediately impressive, but she also displayed many other pianistic talents in the group of Scarlatti sonatas that opened the program. Performed with a distinct differentiation between forte and piano, these works were playful and good-humored. A delightful five minutes was provided by the D major Sonata, which was bright and brassy and sounded like a magnificent fanfare.

Though speed was the rule in the Beethoven Sonata, Op. 2, No. 3, the tempos always made sense, and there was never any impression that the music was being rushed. The Allegro was a true con brio, and in the difficult figurations of the Allegro assai the pianissimo whispered. The Adagio, however, was a disappointment. By stressing atmosphere rather than a definite melodic line, she approached the movement more like a Debussy prelude than an early Beethoven sonata.

In Schumann's "Davidsbundler-tanze" one could not quite decide whether the pianist sided with the Davidsbundler or the Philistines. It was a very polished performance, filled with a great deal of tonal painting. But in the lyrical sections the warmth seemed more artificial than spontaneous, while in the bravura outbursts she lacked the power to define the work with sufficient contrast.

In the three Debussy preludes and the Bartok Rumanian dances that concluded the program, the young pianist was at her best. Brilliant flashes of color, technical wizardry, and a genuine understanding of the works revealed Miss Tipo to be a sympathetic interpreter of 20th-century music. —F. M., Jr.

## La Follia Gala Concert

Town Hall, Jan. 5.—The annual gala concert for the benefit of the Italo-American magazine La Follia di New York presented several artists.



Seymour Lipkin

Renata Tebaldi, soprano, sang "Ebben andro lontano" from Catalani's "La Wally", "Mi chiamano Mimi" from "La Boheme", and arias from two other Puccini operas. Claudio Frigerio, baritone, performed the "Credo" from Verdi's "Otello" and "O casto fior" from "Il Re di Lahore" by Massenet. Jerome Hines, bass, sang his own "Lord's Prayer" and MacGimsey's "Down at the River" in addition to "Ella giammai m'amo" from Verdi's "Don Carlo" and "La calunnia" from Rossini's "Il Barbiere di Siviglia". Mario Orlica, tenor, was heard in "Vesti la giubba" from Leoncavallo's "Pagliacci" and in encores by Puccini and Mascagni. Regina Resnik, mezzo-soprano, sang "Voi lo sapete" from Mascagni's "Cavalleria Rusticana" and three selections from Bizet's "Carmen". Walter Cassel, baritone, offered "Nemico della Patria" from Giordano's "Andrea Chénier". The concert began with several of Chopin's piano works, performed by Aurora Mauro-Cotrone. Werner Singer accompanied the singers.

## Ventsis Yankoff . . . . .Pianist

Town Hall, Jan. 6.—Ventsis Yankoff is a young Bulgarian pianist now residing in Paris. He won the Grand Prix du Concours International Marguerite Long—Jacques Thibaud in 1949, and has toured Europe, South America, and Australia. Possibly his

(Continued on page 26)

## The Accademia Nazionale Di Santa Cecilia

under the auspices of the Italian government

announces

an international competition  
for orchestra conductors

to take place in May, 1956

Last day of registration — March 15, 1956

For information write:

Secretary of the Academy, Via Vittoria 6, Rome, Italy

# New Music

By ROBERT SABIN

## Rogers Japanese Dances In Version for Band

Band conductors should welcome the appearance of Bernard Rogers' "Three Japanese Dances" in the composer's new arrangement for full band or symphonic band, for the work lends itself peculiarly well to a translation from orchestral into band terms. It is, furthermore, one of the best things that Rogers has ever written, compact, coloristically interesting, and full of dramatic evocation, for all its exotic style and subtlety. A mere listing of some of the coloristic percussion instruments used will give an idea of the skill and richness of the scoring: xylophone, tubular bell, deep gong, glockenspiel, small cymbal, large cymbal, suspended cymbal, antique cymbal, vibraphone, triangle, small Chinese wood block, tenor drum, snare drum, large Chinese tom-tom, small gong, and bass drum. The suite is in three sections: "Dance with Pennons", "Mourning Dance", and "Dance with Swords", each of becoming brevity. The whole work only lasts ten minutes and 40 seconds in performance.

Rogers composed these "Japanese Dances" in 1933 for orchestra, and they were first performed at the Fourth Annual Festival of American Music under Howard Hanson on May 3, 1934. At that time the composer explained: "Two aspects of oriental expression have held a strong appeal for me: the Bible (both Testaments); and the arts of China and Japan." This work was specifically inspired by his "response to the art of the Japanese wood block masters, particularly Hiroshige, Hokusai, and Sharaku. The subtle art of 'omission', the elegance and aristocracy, the freedom and invention within a formal scheme, the reticence and high mastery of these artists command my admiration and have impelled me to imitate these qualities in music." At a later fes-

tival, these dances were choreographed and performed by Evelyn Sabin, and proved extremely effective in that form. In the original score there was a brief part for mezzo-soprano offstage in the "Dance of Mourning", but this may be replaced by an English horn in the band version.

This new arrangement is dedicated to Frederick Fennell, conductor of the Eastman Symphonic Wind Ensemble, who suggested to Rogers in 1954 that he make the work available to bands. It is published by Theodore Presser.

## Choral Compositions By Daniels and Howe

Two recent works for chorus by American women composers demonstrate the fact that this is a genre in which they are especially happy. They are Mabel Daniels' "A Psalm of Praise", set to verses from the Old Testament, for mixed chorus (SATB), three trumpets, percussion, and organ or piano; and Mary Howe's "Prophecy" (1792), a setting of an excerpt from William Blake's "A Song of Liberty", for male chorus (TTBB) with piano or orchestra, also available in a version for mixed chorus (SATB). Neither of these works pretends to any startling originality of harmonic idiom or conception, but both are vigorously effective, well suited to the needs of the choruses for which they are planned, and eminently practical.

The exultant text of the Psalm, with its outcry, "O let all sing with the dance, with the pipe, with the drum, with the flute, with the timbrel!", has given Miss Daniels her clue for a dramatic treatment of the words. The trumpets and percussion play exciting fanfares, and blazing climaxes are contrasted with less frenetic episodes. This telling work was composed for the 75th anniversary of the founding of Radcliffe College.

The daring symbolism and imagery of the Blake poem, with its vision of world revolution, ending with the cry of triumph, "Empire is no more, and now the lion and wolf shall cease", has given Miss Howe equally rich opportunities to write dynamically and with emotional abandon. Both of these works should prove popular with choruses that have been starved on a diet of quiet, respectable settings of mediocre verse by semi-somnolent composers. For they can be quite hair-raising, if properly sung. Both are published by H. W. Gray.

## Easter Choral Music

Caldwell, Mary E.: "That Blessed Easter Morn" (SA or SATB, organ) (H. W. Gray)  
Candlyn, T. Frederick H., arr.: "This Joyful Eastertide" (Old Dutch carol) (TTBB, piano ad lib) (H. W. Gray)  
Effinger, Cecil: "The Glorious Day Is Here" (SATB, organ) (H. W. Gray)  
Garden, Charlotte, arr.: "Easter Carol" (Swedish Melody) (SS, organ) (H. W. Gray)

## Sacred Choral Music

Darst, W. Glen: "Gird on Thy Sword, O Man" (SATB, organ) (H. W. Gray)  
Edmundson, Garth: "Hail the Day

That Sees Him Rise" (SATB, piano ad lib) (H. W. Gray)  
La Montaine, John: "Sanctuary" (short cantata) (SATB, baritone solo, organ) (H. W. Gray)  
Matthews, H. Alexander: "Still, Still with Thee" (SATB, soprano solo, organ) (H. W. Gray)  
Neidlinger, William: "I Am Not Worthy, Holy Lord" (SATB, solo for medium voice, piano) (H. W. Gray)  
Scherer, Frank: "Te Deum Laudamus" (SATB, organ) (H. W. Gray)  
Schreiber, Frederick C.: "God Is Our Very Hope and Strength" (SATB, organ) (H. W. Gray)  
Sowerby, Leo: "An Angel Stood by the Altar of the Temple" (SATB, organ) (H. W. Gray)  
Sowerby, Leo: Communion Service set to music in the key of F (SATB, organ) (H. W. Gray)  
Stainer, John: "Could Ye Not Watch?" from "The Crucifixion" (SATB, bass solo, organ) (H. W. Gray)  
Titcomb, Everett: "To the Name That Brings Salvation" (SATB, organ) (H. W. Gray)  
Walker, Alan, arr.: "Ye Watchers and Ye Holy Ones" (unison, with optional descant, organ) (H. W. Gray)  
Warner, Richard: Communion Service (canonic) set to music in the key of D (SATB, organ) (H. W. Gray)  
Williams, David H.: "Draw Nigh to Jerusalem" (SATB, organ) (H. W. Gray)



Robert Bergman, French composer and director of the conservatory in Mulhouse, who recently completed a two-month lecture tour of the United States. He has just completed a ballet, "A European in New York", as a tribute to Gershwin's "An American in Paris"

"Amahl and the Night Visitors" in the First Baptist Church, and Wesley Day led a choral service in St. Mark's Church. A Valley Forge carillon recital was given by Arthur L. Bigelow of Princeton University.

Speakers and lecturers at the convocation included S. Lewis Elmer, national president of the guild; James E. Bryan, dean of the guild's Pennsylvania chapter; Lewis M. Stevens, representing the City of Philadelphia; T. Frederick H. Candlyn, chairman of the guild's examination committee; Seth Bingham; Elaine Brown; Vernon de Tar; and Henry S. Drinker, who delivered the main address at the convocation banquet in the Sylvania Hotel.

—William E. Smith

## AGO Holds Midwinter Meeting

Philadelphia.—The National Midwinter Convocation of the American Guild of Organists was held here Dec. 27-29, with the Guild's Pennsylvania Chapter acting as host. Several hundred delegates attended an extensive roster of musical events, including an outstanding performance of Bach's "Christmas" Oratorio by the Bach Choir of Bethlehem, in the Academy of Music.

There were numerous organ recitals during the three-day meeting. Notable among them was Rudolph Kremer's performance of Bach's "Art of Fugue" in the First Presbyterian Church, also the locale of a Christmas choral program under the direction of Alexander McCurdy. Other recitals were by Doris Hamel at the Curtis Institute of Music; Virgil Fox at Wanamaker's; Robert Elmore at the Valley Forge Memorial Chapel; C. Robert Ege at the First Baptist Church; Hugh Giles at St. Mark's Church; Francis Murphy, Jr., in "Old" Christ Church; and Arthur Howes, Harry C. Banks, and Harry Wilkinson at Girard College.

J. Earl Ness directed Menotti's

## Contests

Reginald H. Hall has been named winner of the 11th annual George Gershwin Memorial Contest for the best original unpublished orchestral composition by a young American composer. Mr. Hall will receive \$1,000, and his winning work, "Elegy for Orchestra", will be performed by the New York Philharmonic-Symphony, under Dimitri Mitropoulos.

Charles Turner and Charles Jones, both New York composers, have each been awarded \$1,000 by the William and Norma Copley Foundation.

JACOB WEINBERG SYNAGOGUE COMPOSITION PRIZE. Auspices:

## The Exquisite Art Songs of the Elizabethan Period

Songs by Dowland, Campian,  
Ford Morley, Rosseter  
and others

FORTY  
ELIZABETHAN SONGS

Edited by DR. E. H. FELLOWES

4 Books, High  
4 Books, Low  
each, \$1.00

GALAXY  
MUSIC CORPORATION  
50 West 24th Street New York 10

## a French HOMAGE TO GEORGE GERSHWIN

Fantaisie Concertante by  
ROBERT BERGMANN

Recorded by

Piano soloist, MARIA-THERESE GAERTNER,  
with the Philharmonic Orchestra of Paris, conducted by the composer.....

EUPHONIA

Recordings of the most  
successful symphonic works

Available at

COLONY RECORD AND RADIO CENTER  
1671 Broadway (at 52nd Street)  
New York 19, New York

In France:

DURAND AND CO.  
4 Place de la Madeleine  
Paris

Mail orders accepted.



## First Performances in New York

### Orchestral Music

Konoye, Hidemaro: "Etenraku" (New York Philharmonic-Symphony, Dec. 31)  
Mieg, Peter: Musique concertante pour cordes (Zurich Little Symphony, Jan. 14)  
Miyagi, Michio: "Seas of the Spring" (New York Philharmonic-Symphony, Dec. 31)

### Chamber Music

Goodman, Joseph: Trio for Oboe, Viola, and Cello (Knickerbocker Chamber Players, Jan. 8)  
Persichetti, Vincent: Quintet for Two Violins, Viola, Cello, and Piano (Musicians' Guild, Jan. 9)  
Wordsworth, William: String Trio in G minor (Robert Masters Piano Quartet, Jan. 15)

### Vocal Music

Clafin, Avery: "Lament for April 15" (Composers Forum, Jan. 14)  
Schimmerling, H. A.: "Lyrica Illyrica" for mezzo-soprano, violin, viola, cello, and piano (Knickerbocker Chamber Players, Jan. 8)

### Operas

Dvorkin, Judith: "Crescent Eyebrow", concert opera for soprano, baritone, flute, cello, and harp (Knickerbocker Chamber Players, Jan. 8)  
Townsend, Douglas: "Lima Beans" (Twilight Concerts, Jan. 7)

Hebrew Union School of Sacred Music of Hebrew Union College—Jewish Institute of Religion. For a composition, four to six minutes in duration, in the Hebraic musical idiom and liturgical style for cantor and organ, with optional chorus. Award: \$150, publication, and performance. Deadline: April 1, 1956. Address the institute, 40 West 68th St., New York 23, N. Y.

INTERNATIONAL COMPETITION FOR MUSICAL PERFORMERS. Auspices: Conservatory of Music, Geneva, in collaboration with Radio Geneva and the Swiss Romand Orchestra. Open to singers, pianists, violinists, guitarists, oboe players, and horn players of any nationality between the ages of 15 and 30. Awards: two or more prizes in each category, from 500 to 1,200 Swiss francs. Deadline:

July 14, 1956. Address the Conservatory at Geneva.

KATE NEAL KINLEY MEMORIAL FELLOWSHIP. Auspices: University of Illinois. Open to university graduates. Award: \$1,300 for a year of advanced study of the fine arts in this country or abroad. Deadline: May 15, 1956. Address: Dean Allen S. Weller, College of Fine and Applied Arts, University of Illinois, Urbana, Ill.

MERRIWEATHER POST MUSIC AWARD. Auspices: National Symphony. Open to all students of public, private, or parochial high schools in the United States. Award: guest appearance with the National Symphony, a \$600 scholarship to the Juilliard School of Music, and a \$500 cash award. Deadline: Feb. 25, 1956. Address: Ralph Black, Manager, National

Symphony, 1779 Massachusetts Ave. N.W., Washington 6, D. C.

NATIONAL FEDERATION OF MUSIC CLUBS YOUNG COMPOSERS CONTEST. Auspices: National Federation of Music Clubs. For a sonata or comparable work for solo wind or string instrument with piano; for a choral work, either unaccompanied, or with accompaniment for piano, organ, or a group of not more than ten wind or string instruments. Open to any citizen of the United States between the ages of 18 and 25. Deadline: April 16, 1956. Address: National Federation of Music Clubs Headquarters, 445 West 23rd St., New York 11, N. Y.

CHARLES IVES AWARD. Auspices: National Federation of Music Clubs. Open to composers between the ages of 16 and 18. Award: a \$600 scholarship providing a summer's study at the Indian

Hill Music Workshop, Stockbridge, Mass. For more details write the National Federation of Music Clubs Headquarters, 445 West 23rd St., New York 11, N. Y.

SIGMA ALPHA IOTA AMERICAN MUSIC AWARDS (1956). For a vocal solo for high or medium voice, or for a choral work for women's voices. Open to American-born composers between the ages of 22 and 35. Awards: \$300 in each category, publication, and performance at the fraternity's 1956 national convention. Deadline: March 1, 1956. Address: Rose Marie Grentzer, 3201 Rowland Place N.W., Washington 8, D. C.

TAMIMENT INSTITUTE COMPETITION. For an original string quartet. Award: \$1,000 and performances. Deadline: March 31, 1956. Address: Tamiment Institute, 7 E. 15th St., New York 3, N. Y.

## In the news 20 years ago

Many noted French musicians contribute to a benefit concert in Carnegie Hall for the Lycée Français de New York. From the left, Louis Hasselmanns, Georges Barrère, Edgar Varèse, Lily Pons, and Léon Rotherier



The revival of Puccini's "Gianni Schicchi" at the Metropolitan Opera on Jan. 27, with Lawrence Tibbett in the title role, is completely successful. Puccini's "La Rondine", which has also not been heard for a number of years at the Metropolitan, is performed with a cast headed by Lucrezia Bori and Nino Martini, and is received with marked cordiality.

Verdi's "Ernani" is presented at La Scala, under the baton of Gino Marinuzzi. Milan has not heard the work in 18 years, and on this occasion it fell flat. Cimarosa's "Matrimonio Segreto", on the other hand, which followed, is one of the world's masterpieces that never fades, and should be given every season.

Malipiero's oratorio "The Passion" has its first hearing at an Augusteo Symphony concert conducted by Bernardino Molinari. The work, a sequel to Malipiero's "La Cena" ("The Last Supper"), is a triumph.

Stravinsky's "Le Sacre du Printemps" has ever been somewhat of a musical stepchild here in Boston, but it was redeemed by Serge Koussevitzky, conducting the Boston Symphony, on Jan. 4.

Sir Thomas Beecham is conducting the New York Philharmonic for three weeks, programming works by Mozart and contemporary English composers. He introduces two selections by Delius, and Elgar's venerable First Symphony.

## MUSICAL AMERICA'S REPRESENTATIVES

### United States

ATLANTA: Helen Knox Spain, 724 Piedmont Ave., N.E.  
BALTIMORE: George Kent Bellows, Peabody Conservatory.  
BUFFALO: Berna Bergholtz, Buffalo Public Library.  
BOSTON: Cyrus Durgin, Boston Globe.  
CHICAGO: Howard Talley, Music Dept., University of Chicago.  
CINCINNATI: Mary Leighton, 506 East Fourth St.  
CLEVELAND: Eleanor Wingate Todd, 1978 Ford Dr.  
DENVER: Emmy Brady Rogers, 1000 East First Ave.  
DETROIT: Richard Fandel, 325 Merton Rd.  
HOUSTON: Hubert Roussel, Houston Post  
INDIANAPOLIS: Eleanor Y. Pelham, 5211 Boulevard Place.  
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.  
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.  
Albert Goldberg, Correspondent, Los Angeles Times  
MIAMI: Arthur Troostwyk, 711-81st St., Miami Beach.  
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.  
NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.  
PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.  
PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.  
ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.  
SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.  
SEATTLE: Maxine Cushing Gray, 432 Malden.  
WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

### Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Avenida Pueyrredón 336, Buenos Aires.  
AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.  
Biddy Allen, 21 Tintern Ave., Toerak, S.E. 2, Melbourne.  
AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.  
BELGIUM: Edouard Mousset, Rue d'Arlon 22, Brussels.  
BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.  
CANADA: Gilles Potvin, 7387 St. Denis St., Montreal.  
Colin Sabiston, 200 Cottingham St., Toronto.  
DENMARK: Torben Meyer, Berlingske Tidende, Copenhagen K.  
ENGLAND: Cecil Smith, London Daily Express.  
FRANCE: Christina Thoresby, 76 Ave. de la Bourdonnais, Paris 7e.  
GERMANY: H. H. Stuckenschmidt, Berlin-Tempelhof, Thuyring 45.  
Everett Helm, Mohlstrasse 9, Stuttgart.  
HOLLAND: Lex van Delden, Moreelstraat 11, Amsterdam.  
ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.  
Peter Dragadze, Via Pietro Verri 4, Milan.  
Cynthia Jolly, Via dei Graecchi 126, Rome.  
MEXICO: Peggy Munoz, Protasio Tagle 69-8, Colonia Tacubaya, Mexico, D.F.  
PORTUGAL: Katherine H. de Carneyro, 450 Rua de Paz, Oporto.  
SCOTLAND: Leslie M. Greenlees, The Evening News, Kemsley House, Glasgow.  
SPAIN: Antonio Iglesias, Avenida Reina Victoria 52, Madrid.  
SWEDEN: Ingrid Sandberg, Lidings 1, Stockholm.  
SWITZERLAND: Edmond Appia, 222 Rue de Candelle, Geneva.

## FOURTH ANNUAL Music Festival Tour 1956

Visiting the festivals at Holland, Glyndebourne, Rome (Bath of Caracalla), Verona, Salzburg, Bayreuth, Munich, Lucerne and Edinburgh

Leaving July 11, 1956 • 47 Days From \$1195.00

Festival Tickets • Accommodations • Travel Arrangements

All services furnished at no extra cost

For information, literature and reservations, please contact

**MAYFAIR TRAVEL SERVICE, INC.**

John H. Zorek, "The Artists' Agent"

119 W. 57th St., New York 19—PLaza 7-5985

## Clarence E. Cramer

Kimball Bldg. Chicago

**Longines Symphonette®**  
Mishel Plastro & 27 musicians

**Clarence Cramer's Opera Festival**  
"Gala Night at the Opera" Aida,  
Faust, with your chorus, arch.

**"Music for Tonight"**  
Albert Tipton 14 St. Louis Symphony  
artists

**Serenaders Male Quartet**

**"Carmen & Don Jose"**  
Rolph Nielsen, Audrey Paul,  
Marlin Trio

**"In Operetta Time"**  
Elizabeth Humphrey, Bernard Izzo

**Bill & Pat Medley**  
2 concert grand Baldwins

## LUBOSHUTZ & NEMENOFF

"Continue to reign  
supreme in their field."  
Boston Globe

Baldwin Piano  
National Artists Corp. Mgt. 711 5th Ave., N.Y. 22

## MORLEY MEREDITH

Versatile Baritone—N.Y.C. Center Opera  
Concert — Oratorio — Musical Comedy.  
National Artists Corp. Mgt. 711 5th Ave., N. Y. 22

## SZIGETI

National Artists Corp. Mgt. 711 5th Ave., N. Y. 22

## RICARDO ODNOPOSOFF

Internationally-famed Violinist  
Mgt.: Kenneth Allen Associates, Inc.  
113 West 57th St., New York 19, N. Y.  
Concert Hall Society Records

## MARY BOTHWELL

Soprano

Personal Management: Betty Smith Associates,  
15 E. 48th Street, New York 17, N. Y.

## A NEW SERVICE FOR Concert Artists!

**YOUR BROCHURE  
MAILED TO CONCERT BUYERS  
COAST-TO-COAST**

Latest Addresses of:  
Orchestras • Opera Companies • Schools  
Music Clubs • Impresarios • Etc.  
**Public Relations Correspondents**  
Concert Publicity Specialists  
119 West 57th Street • New York 19  
Telephone: COlumbus 5-2165

## RECITALS in New York

(Continued from page 23)

New York recital debut was an off night, for one's first impression was that he was an erratic performer. Yet he displayed so many positive pianistic gifts that one had the desire to hear him again, under less harassing conditions.

The program was an orthodox one—a Scarlatti sonata, Bach's Chromatic Fantasy and Fugue, Beethoven's "Waldstein" Sonata, a Brahms group, and Moussorgsky's "Pictures at an Exhibition". But this is music that Mr. Yankoff should be commended for choosing, for it was the type of program that shows clearly what any pianist can or cannot do.

The Moussorgsky was his most impressive achievement. Technically, the music was well within his grasp, as were the rest of the compositions on the program. After capturing the swinging rhythm of the first "Promenade", Mr. Yankoff found the humor in "The Gnome", and "Bydlo" was outstanding for its tonal painting. By varying slightly the rhythm of the bass, he made it easy to imagine the oxcart rumbling along.

But tonal color, or more precisely tonal majesty, was lacking in the Brahms group, and his fortissimos were often too percussive and brittle. The three intermezzos, Op. 118, Nos. 1, 2, and 6, were intelligently played, but their various moods were more contrived than spontaneous.

Admirable in the Beethoven and Bach was the straightforward, honest approach. There were no tricks or attempts to blur a false note by over-use of the pedal. Tight and compact in conception, the two works surged energetically forward, but missing was the wonderful nobility of the recitative in the Fantasy, and the peaceful, pastoral atmosphere of the main theme of the Beethoven Rondo. —F. M., Jr.

### Andres Segovia . . . Guitarist

Town Hall, Jan. 8.—Andres Segovia's delicate, intimate, entrancing art was immediately apparent in the Renaissance pieces with which he began his program—a Fantasia and Pavana by Luis Milan, and, especially charming, Galilei's Six Little Pieces for Lute.

Among the selections on the program that were dedicated to Mr. Segovia were Tansman's Cavatina, and Castelnuovo-Tedesco's Tarantella. Even the Cavatina, a mildly romantic, often musically uninspired work, became attractive under the fingers of the guitarist, who consistently played on a very high level of technical mastery. In the Tarantella, with its exotic harmonies and lively rhythms, he brought forth a remarkable variety of timbres, from mellow to brittle, and a wide range of subtle dynamic shadings.

A Fugue, Sarabande, and Gavotte of Bach were played with outstanding finesse and interpretative ability, as were Villa-Lobos' tender and colorful Prelude and Study. Leyenda and Postlude, by Hans Haug; Notturmetto and Madronos, by Torroba; "Granada", by Albeniz; and several encores completed the program. —D. B.

### Kathryn Sadlo . . . Soprano

Town Hall, Jan. 7, 2:30.—Kathryn Sadlo, in making her debut, displayed a bright voice, rather small scale in size, which was well suited to the early English group with which she



Andres Segovia, with a drawing from an Egyptian tomb showing a 4,000-year-old ancestor of the Spanish guitar

began her program. These included Dowland's "Flow not so fast, ye fountains", Morley's "Sweet nymph, come to thy lover", and songs by John Hilton and Giles Earle.

Though obviously trained in the technical aspects of her art, Miss Sadlo's intonation was not at all times secure, particularly in producing her high notes. Such was the case in her performance of Mozart's concert aria "Bella mia fiamma, addio!" She comprehended Brahms's "Feldensamkeit" and Wolf's "Das verlassene Magdlein" well, though she seemed tense in the former.

Schubert's "Der Hirt auf dem Felsen" was sung brightly, with the collaboration of Albert Kaufman, who played the clarinet obbligato competently. In "Depuis le jour" from Charpentier's "Louise", as elsewhere in the program, one wished for more compelling warmth. Frederick Schauwecker was the accompanist. —D. B.

### Musicians' Guild

Town Hall, Jan. 9.—Featured in this second concert of the season by the Musicians' Guild was the first performance of Vincent Persichetti's Piano Quintet, by the Kroll Quartet with the composer at the piano. It is a work of more than ordinary significance. Written in one movement, its ten subdivisions lead progressively and logically one into another. Although romantic in essence, it is modern in texture. Melodically beautiful and harmonically colorful, the Quintet is scored with a fine ear for tonal subtleties. Mr. Persichetti proved to be more than a capable pianist in the performance of his own work, and, needless to say, the Kroll String Quartet was superb. The Kroll Quartet brought the concert to a close with an equally illuminating performance of Mozart's great Quartet in C major, K. 465.

Joseph Fuchs and William Kroll, violinists, assisted by Sergius Kagen at the piano, opened the program with the playing of Handel's Trio Sonata in G minor. The violinists handled their parts deftly. The piano, however, was no fit substitute for the harpsichord, especially since the lid was down and Mr. Kagen was self-effacing to the point of being nearly inaudible. Nor did he make much of the piano parts of the Schumann "Dichterliebe" which followed, and which paint the background for these vocal vignettes. Mack Harrell, baritone, sang the cycle with his wonted artistry, evocatively, and with beauty of phrase and tone. —R. K.

### Victoria de los Angeles . . . Soprano

Carnegie Hall, Jan. 13.—If there ever should be a battle of sopranos in these parts, Victoria de los Angeles would not have to enter it, for everyone must have at least part of his heart devoted to her. She offers us a voice of velvet sheen, tones of crystalline purity that are set forth in the most luscious of colors, and she is almost invariably in top form.

Her program opened with Mozart's motet "Exsultate Jubilate". This work is difficult to sing cold; there were moments of great beauty, and after singing it her voice was warmed up and ready to go. The only difficulty in the following group of German lieder was the lack of complete stylistic identification; yet they sounded heavenly. They were sung with great finish and amplitude of luminous tones. Ravel's "Vocalise" and Delibes' "Bonjour Suzon", sung as encores, were ideal in every way. One felt the omission of a whole French group as a real deprivation.

The aria of the evening was "Una voce poco fa", from "The Barber of Seville". Her performance had both



Victoria de los Angeles

a disarming charm and a warmth known full well to those who have seen Miss de los Angeles as Rosina at the Metropolitan. The final group included songs of Granados, Obradors, and Falla. The artist sounded happiest singing of her native land. The melismatic and sensuous character of these songs, so thrillingly performed, quickly stirred the audience to a frenzied celebration of Miss de los Angeles' return to us. —M.D.L.

### Mannes Trio

Mannes College of Music, Jan. 13.—The concert given for the benefit of the Clara Damrosch Mannes Memorial Library of the Mannes College of Music at the college's concert hall on Jan. 13 by the Mannes Trio was musically memorable. The program was made up of three masterworks of the literature, Brahms's Trio in C minor, Op. 101; Schubert's Trio in B flat major, Op. 99; and Beethoven's Trio in B flat major, Op. 97 (the "Archduke" Trio).

Especially notable in the performances of the evening was the interpretative sweep and freedom of the three artists, which never interfered with the musical ensemble, but simply gave it wider dimensions of expression. In the Brahms work, the piano carries the main burden, and Leopold Mannes played it with brio and tragic intensity. But the violin of Bronislav Gimpel, and the cello of Luigi Silva were no less eloquent. I have never heard a more gripping performance of this work, one that



more completely encompassed its moods of storm and tenderness, or more clearly revealed its architecture.

There was a wealth of delicacy in their playing of the Schubert trio, although it revealed nervous tension and occasional lapses from pitch. In the Beethoven "Archduke" Trio, the

inspiration of the opening of the concert was recaptured. Mr. Mannes had really mastered the fiendishly difficult trills and other ornaments of the piano part, and all three artists submerged themselves in the exalted spirit of this miraculous and still daring music. —R. S.

## OTHER OPERA in New York

### Bellini's "I Puritani"

Town Hall, Jan. 10.—Bellini's "I Puritani", an opera long since vanished from the repertoire in New York and elsewhere because of its terrifying demands upon the singers, was revived in concert form, in a heavily cut and otherwise adapted version, by the American Opera Society on this occasion. The last performance in New York traced by the program annotator was given in the 1917-18 season of the Metropolitan Opera.

"I Puritani" has neither the dramatic vitality, the variety of situation, nor the cumulative intensity of "Norma", and it imperatively demands at least four great singers. (At the premiere in Paris in 1835, the roles of Elvira, Lord Arthur Talbot, Sir Richard Forth, and Sir George Walton were taken by Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini, and Luigi Lablache, all four of whom established legendary reputations which still flourish today.) But the work does contain music of surpassing beauty which it would be a pity to lose altogether. Granted, then, that this performance by the American Opera Society was merely a hint of what the music must have sounded like 121 years ago, in one of the golden ages of singing, granted that no opera house in the world today could probably assemble a cast that could sing the work in its original form adequately, we should still be grateful for a chance to hear it, even in a makeshift version.

Of the singers, Laurel Hurley, as Elvira, provided the most secure and satisfying vocalism. Miss Hurley's voice was unfailingly pure and lovely in quality and she sang the fantasti-

cally difficult passages honestly, articulating each note and not smearing. That she did not have the full transcendental virtuosity that the role ideally demands was no reflection upon either her diligence or her ability. One need only listen to the recording by the sensational Maria Callas to observe that she, too, has serious troubles with the part. Miss Hurley's impersonation was charmingly young and fresh, and she sang the famous "Qui la voce" with true pathos.

### Gramm and Quilico

Donald Gramm's performance as Sir George was notable for excellent diction, dramatic nuance, and finish. His comparatively light voice was not suited to the role, but he used every resource so well that one gladly overlooked that fact, even when he and Louis Quilico finished their duet in Act II with a double "blooper". Mr. Quilico had a pleasant voice, but he was extremely nervous in the first act and uneasy in stage presence and vocal production. He improved noticeably as the evening progressed.

The role of Lord Arthur is enough to give any tenor severe nightmares. It treats high C as a comfortable note, using more Alpine pitches for exciting climaxes, and it calls for technical feats that even sopranos would shy away from, these days. Mr. Conley sang it bravely and forcefully, far too forcefully. Had he summoned up the lyric quality and ease of production that has distinguished his singing on many occasions in the past, he would have been more persuasive. As it was, he almost shattered his voice by striving for dramatic power and forcing the tone. Rosalind Elias, as Queen Henrietta,

performed her minor duties very creditably.

The small chorus sang lustily, and Arnold U. Gamson conducted vehemently, drowning out his singers too frequently for comfort. Mr. Gamson should make sure that he can see all of his vocalists all of the time and that the balances are more carefully maintained. With all its faults, however, this was an enjoyable evening, for which a capacity audience showed its enthusiastic gratitude. —R. S.

### Merriman To Sing At La Scala

Milan.—Nan Merriman has been engaged by La Scala to sing the role of Dorabella in five performances of "Cosi fan tutte", which will be given first on the night of the Mozart bicentenary, Jan. 27. Guido Cantelli will conduct, and others in the cast will be Elisabeth Schwarzkopf, Grazella Sciutti, Luigi Alva, Rolando Panerai (alternating with Walter Monachesi), and Franco Calabrese.

Miss Merriman recently sang with the Amsterdam Concertgebouw, under the direction of Eduard van Beinum, and she will return next October to sing in "Das Lied von der Erde" with the conductor when he celebrates his 25th anniversary with the orchestra.

The mezzo-soprano returns to this country for a tour beginning on Feb. 29, in Roanoke, Va.

### Metropolitan Opera To Stage La Perichole

Offenbach's opera buffa "La Perichole" will be presented at the Metropolitan Opera for the first time during the 1956-57 season. Patrice Munsel will appear in the title role. Maurice Valency has been commissioned to provide a new English text for the work. Cyril Ritchard will stage the production, in which he will also appear in an important part; settings and costumes will be designed by Rolf Gerard. The first performance of the opera is scheduled for the 1956 Christmas holidays.

### Metropolitan Opera Elects Board Officers

Lauder Greenway was named chairman of the board of the Metropolitan Opera Association at the annual meeting of the board of directors. Anthony A. Bliss was elected president of the association.

gone by, and make their way to Etoy, a tiny town in the hills between Geneva and Lausanne. There they have an ancient manor house that was once the property of Guy de Portales, the biographer of Liszt and Chopin. And there they remain, far from even the more adventuresome of the international set, let alone the madding crowd, until it is time to make music again.

In a sense, one suspects, Alexander Brailowsky is always making music. For his classically Slavic features take on a startling mobility when the conversation turns to it, and his expressive eyes are ever ready to sparkle with delight, become pinpoints in anger, suddenly glaze over with sadness, and just as suddenly open wide to smile with pleasure. For this is a man who cares about music and all its manifestations. And the impression remains, too, that on closer acquaintance the same outgoing directness would be the rule no matter the subject at hand.

## Brailowsky

(Continued from page 18)

level entrance, disarming them utterly for the assorted period magnificence that begins atop the short flight of stairs.

The house was built by a Dutchman of royal tastes around 1870. Otherwise arranged, the parlor would serve nicely as a throne room. But music is king at the Brailowsky establishment, and appropriately a massive Steinway—a gift from the grateful firm—stands imperiously amidst the elegant decor. This is not the instrument on which he practices; that is another flight up.

In the summertime the couple used to seclude themselves at Washington, a hamlet in upper Connecticut, near Littlefield. But the emotional ties to Switzerland more recently have drawn the pianist back. Now, in the late spring, the Brailowskys sail for Europe as they did in the years

# ALTON JONES

## Pianist

"Art poised and strong, admirable in continence, drenched in beauty."

—N. Y. WORLD-TELEGRAM

Concert Mgt.: Willard Matthews  
123 East 53rd St., New York 23

# GYORGY SANDOR

## Pianist

THE FRIEDBERG MANAGEMENT  
113 W. 57th St., New York 19, N. Y.

# ELLABELLE DAVIS

## Soprano

The Friedberg Management  
113 W. 57th St., New York 19, N. Y.

# BARTLETT & ROBERTSON

## duo-pianists

The Friedberg Management  
113 West 57th St., N. Y. 19, N. Y.

# GANZ

Steinway Piano Decca Records  
Hotel Pearson  
Chicago 11, Illinois

# JOHN KEELIN

Baritone  
Oratorio—Recital—Concert  
1704 East Adams St., Springfield, Ill.

## the world renowned boys' choir

"... a moving experience..." —London Daily Mail  
"Unique experience..." —Virgil Thomson, New York Herald-Tribune  
"... vocal beauty incredible..." —The Oregonian  
"... poignant beauty..." —Baltimore Evening Sun

# THE LITTLE SINGERS OF PARIS

"Les Petits Chanteurs à la Croix de Bois"

now booking • 119 West 57 St., New York 19, New York

# OLIVE MIDDLETON SOPRANO

Available: Opera—Concert—Radio  
171 W. 57th St., New York 19, N. Y. CI-6-1281

# DONALD BETTS

## Pianist

Per. Rep. M. T. Copp  
12 Highland Ave., New London, Conn.

"Imagination and poetic feeling."

—New York Times

"Tremendous technique and bravura style."

—Musical America

# Kabuki Dancers Return with New Artists and Works

By ROBERT SABIN

One of the great theatrical experiences of our time was again offered to New York when the Azuma Kabuki Dancers and Musicians opened a three-week season at the Broadway Theater on Dec. 26. The program consisted of seven works; all of them new to the United States; and several new artists accompanied the troupe, including Tsurunosuke Bando, a star of the Osaka Kabuki Theater.

When this company visited us in February, 1954, for the first time, it was at once apparent that we were confronting supremely gifted artists in a repertory of unbelievable richness and exotic beauty. For the exquisite and elaborate costumes and settings, the fascinating music, the superb mime and dance stem from a tradition that goes back many centuries.

## Highly Stylized Art

Nothing could be more immediate, more poignant, more universally appealing than this highly stylized art. Whether two lovers are dying together under enemy spears or a man and woman are driven mad by sorcery, or three drunken thieves are making merry, the dramatic impact is as strong for western audiences as for any others. Even the subtle and symbolical elements in these dance-dramas have a beauty of their own for American spectators, who may not know one word of Japanese or have any inkling of the legends and traditions upon which they are based.

The presence of Tsurunosuke Bando (who in private life is the son of Tokuhō Azuma) in the company this year enabled us to enjoy a facet of Japanese theater that was not revealed to us in the previous visit. When an Imperial edict banished women from the Kabuki theater in 1628, male actors took over all the female roles and for centuries won some of their greatest successes in them. From childhood, these artists were trained to move and speak with the most fragile delicacy as well as

with the most virile energy or even ferocity, upon occasion. Art lovers will recall the celebrated actor prints showing famous performers in female roles which constitute one of the glories of Japanese art.

Mr. Bando (who performs these roles at the Osaka Kabuki Theater, where the tradition is still maintained) gave an unforgettable example of this art in "Momiji Gari" ("The Witch Among the Maple Leaves"). This tells the story of Lord Koremochi, who visits Mt. Togakushi one day to enjoy the maple leaves. He is entertained there by Princess Sarashina, who dances for him. He is given drugged wine, but as he sleeps the God of the Mountain appears to him and warns him against a witch who dwells in the mountain, trying to stir him up with a lively dance. When Lord Koremochi wakes up, he finds that the Princess has become a monstrous witch, eager to destroy and eat him. He falls victim to her spells, but his sword, wielded in his hands by magic power, defends him and kills the witch. As the Princess Sarashina, Mr. Bando was the epitome of grace and fragility. His jugglery of a fan, his coquettish gestures and movements were the essence of femininity. Yet after the hideous transformation his stature seemed to double, his movement became powerful and grotesque, and one felt that the outer change of costume and make-up was a mere symbol of an actual inner process, worked by some evil spell.

## Music Plays Integral Role

The others in the cast of this fascinating work were Shusai Fujima, as Lord Koremochi; Haruyo Azuma, as Sanjin, the Mountain God; and Setsuko Bando and Yukiko Azuma, as two Ladies-in-Waiting. The music, expertly played by a group of artists led by Katsusaburo Kineya, was an integral part of the dramatic effect. Kajiko Iwamoto prefaced this work with a few explanatory remarks, as she did the others on the program, making sure that everyone



Tsurunosuke Bando as Princess Sarashina in "Momiji Gari"

in the audience would be able to follow the main dramatic thread of the action.

Another highlight of the evening was the "Hiren" ("Eternal Adieu"), the third part of "Setsu-Getso-Ka" ("Snow, Flower, and Moon"), a work based on the eternal cycle of nature, with winter, spring, and autumn as the backgrounds. "Hiren" depicts the tragic end of a young samurai who has fought his way through the enemy lines to join his beloved under the full moon, in autumn. The two are surprised by his foes and die together. Mr. Bando was superb as the fierce and yet tender warrior, and Tokuhō Azuma (looking so radiantly young that it would be quite impossible to believe that she could have a grown-up son in the theater) danced with a poignance that brought tears to many eyes. Quite as wonderful, in its way, was the performance of Haruyo Azuma, as the Puppet O-Shichi in the first part of this trilogy. Skillfully manipulated by Masaya Fujima, she managed to suggest the inertness of a lifeless object while retaining an amazing agility.

## "Kasane" Magnificent

Perhaps the most powerful work on the program was "Kasane" ("The Sure Heavenly Retribution"), unforgettably performed by Tokuhō Azuma and Masaya Fujima, her husband, who is equally distinguished as dancer, actor, choreographer and teacher.

The story of this legendary tale of murder, love, and vengeance takes place on a double plane of realism and fantasy. Kasane and her lover Yoemon come to a river bank to commit suicide. They mourn their unborn child. Yoemon notices a human skull with a sickle through its eye, floating in the river on a wooden grave tablet. To his horror, he discovers that it is the skull of Kasane's father, whom he had killed before he met her. He breaks the wooden

tablet, and Kasane begins to limp, as if her leg were broken. As he wrenches the sickle from the skull, she screams with pain and her face becomes hideously scarred. A police officer appears with a warrant against Yoemon, which Kasane takes for a letter from another woman. Yoemon, half mad with fear and anguish, decides to kill Kasane. He forces her to look in a mirror, to make her realize that she is a victim with him of a terrible retribution, and stabs her to death with the sickle. As he tries to flee, she rises, in union with the spirit of her father, and forces him back.

Every facet of this performance was magnificent. Who could ever forget the ghastly transformation of Kasane's lovely face into a revolting mask? Or the shudders of abject terror that run through Yoemon's body, as he is paralyzed by the terrible specter of his dead mistress and long-dead victim? Mr. Fujima performed long passages in plie, an ability peculiar to oriental artists that leaves the western onlooker full of admiration and kinesthetic cramps. Both artists were equally superb as actors and dancers in this gruesome masterpiece.

## Babbitt-Like Character

In "Sannin Katawa" four splendid characterizations were created by Mitsueemon Bando (as the plum, jolly, Babbitt-like Lord Funaoka) and, in the roles of three rascally imposters, Masaya Fujima (as a fake Blind Man), Haruyo Azuma (as a fake Dumb Woman) and Shusai Fujima (as a fake Lame Man). Another charming work among the lighter things on the program was "Kagami Jishi" ("The Girl Who Became a Lion"), beautifully performed by Tokuhō Azuma and Tsurunosuke Bando, as the Girl and the Lion, and other artists of the troupe. The opening work, "Dammari", an elaborate and symbolic pantomime introducing acrobatic dancing by Umesuke Onoe, had obviously been mercilessly cut. It should be restored to its full length, for what we saw was delightful.

For the final week of their visit, opening on Jan. 9, the Kabuki Dancers presented a program made up of favorite works from last year's repertoire. Every one of them seemed more impressive than ever, and changes in casting added a touch of novelty. After the "Kojo", or greetings to the audience by the entire company, Masaya Fujima performed the solemn and beautiful "Sambaso" ("Offering to the Gods").

In the gorgeously costumed "Shakkyo" ("Lion Dance") the roles of the Father Lion and Cub were taken this year by Tsurunosuke Bando and Shusai Fujima.

**MUSICAL AMERICA • 113 West 57th St. • New York 19, N. Y.**

Kindly enter a subscription for MUSICAL AMERICA for which remittance is enclosed.

☐ 5.00 1 year ☐ 9.00 2 years ☐ 13.00 3 years

Additional postage to Canada and Latin America 50c per year

Additional postage foreign 1.00 per year

NAME

(PLEASE PRINT)

ADDRESS

CITY

STATE

☐ Check Here If Gift FROM

NOTE:—Annual subscription to MUSICAL AMERICA comprises 16 issues including Annual Special Edition.



Mr. Bando's greatness as an actor shone forth in the passage in which the Father Lion grieves over the fate of his Cub, which he has pushed off a cliff and believes to be dead or cowardly. The reunion of the two was marvelously portrayed.

The exquisite Tokuko Azuma danced the role of Kiyohime in the famous dance-drama "Dojoji" if anything more memorably than last year. The Japanese sense of humor (which is quite as lusty as the American) came to the fore in "Fukitori-Tsuma" ("The Would-Be Flute Player Seeks a Wife"). As the Country Bumpkin, Masaya Fujima created an unbelievably vivid character; Shusai Fujima was wonderfully sly, as the Flute Player; Wakana Hanayagi was properly beauteous and haughty, as the Beautiful Woman; and Mitsuemon Bando (equally skillful in male and female roles) was excruciatingly funny as the Ugly Woman. Mr. Bando made the most of the unveiling scene, in which

the appalled suitors discover what a dragon of a woman they are flirting with so coyly.

The Dance of the Spider, "Tsuchigumo", was as dazzling as ever, with its scintillating webs bursting like fireworks and its sumptuous costumes. Most poignant and beautiful of all was the "Ninin-Wankyu", the portrait of the lover driven insane by grief who dances with his dead beloved in a vision of his former happiness, only to be left alone in agony as the dream fades. Tsurunosuke Bando's performance as Wankyu provided one of the most moving experiences I have ever had in the theater, and no less subtle and searching was Tokuko Azuma's portrayal of the beautiful courtesan Matsuyama. These were but the highlights of a program that no one should miss.

As before, the musicians were superb, and special praise should go to Shinichi Yuize, who is the Andres Segovia of the koto, a complex stringed instrument.

## Porgy and Bess Hailed in Moscow

Moscow.—The opening performance in Moscow of the touring American troupe's "Porgy and Bess" received an eight-minute ovation from an overflow Russian audience in the Stanislavsky Musical Theater on Jan. 10. It was the first American opera presentation in Moscow since the Bolshevik revolution in 1917. Robert Breen, director, and other officials of the Everyman Opera Company that produced the work, said that the reception compared favorably with any received during the company's tour of Europe, the Middle East, and Latin America. The show was to continue for seven nights at the theater. More than 20,000 people had sought tickets for the engagement.

## Nutcracker Given In Salt Lake City

Salt Lake City, Utah.—The University Theater Ballet presented Tchaikovsky's ballet "The Nutcracker", choreographed by William Christensen, at Kingsbury Hall on the University of Utah campus, starting

Dec. 27. Performances continued nightly through Dec. 31, with matinees on Dec. 30 and 31. Maurice Abravanel conducted the 72-piece Utah Symphony in the pit.

It was the first joint production by the Utah Symphony and the University Theater Ballet, and was a triumphant collaboration in particular for Mr. Christensen and Mr. Abravanel, who fought and won a battle to stage the work against strong opposition.

Sally Bailey, as the Sugar Plum Fairy; and Conrad Ludlow, as her Cavalier, both from the San Francisco Ballet Company, were guest performers. Kay Ford was the Snow Queen, and Ron Ross her Cavalier.

Vern Adix and Sereta Jones staged and costumed the production.

## Zurich Symphony Makes American Debut

Seattle.—The Zurich Little Symphony, conducted by Edmond de Stoutz, made a triumphant American debut Jan. 2 at nearby Everett, when the two-dozen string players, who flew direct from Switzerland to this northwest corner, filled in for the defaulting Berliner Kammerorchester on

the Civic Music series.

The clamorous audience, which included a delegation from Seattle, brought Mr. de Stoutz out for eight recalls and drew Mozart and Vivaldi encores after a finely-played program of generous length. The young musicians, who were beginning a 40-city tour under David W. Rubin management, include a pianist and strings in 6-7-5-4-2 arrangement, almost half of the instrumentalists women.

Good ensemble, controlled pianissimos and vigorous sonority met the different stylistic demands of Bach, Handel and Mozart, Tchaikovsky's Serenade in C, and a work by the Zurich composer Paul Muller-Zuri. His three-movement Symphony for Strings, Op. 40, is a worthwhile importation, tautly written, alive with

rhythmic variety, yet balanced by a bittersweet largetto of considerable appeal. —Maxine Cushing Gray

## Grass Roots Opera To Hold Auditions

The National Grass Roots Opera Company will hold auditions in New Orleans, La., the week of April 19, 1956. Audition winners will receive five months training in opera, singing five to eight different roles. All performances are sung in English. Applications should be addressed to Mrs. Edward B. Ludwig, Chairman of Auditions, 570 Woodvine, Metairie Ridge, La.; with a copy to David Witherspoon, Manager, Grass Roots Opera, P. O. Box 1406, Raleigh, N. C.

## Aspen Music School June 25 to August 25 in conjunction with Aspen Music Festival, June 27 to Sept. 2

1956  
SESSION

Outstanding artist faculty in all departments

Catalog on request. Address: Norman Singer, Dean  
ASPEN, COLORADO 161 West 86th St., New York 24, N. Y.

## BOSTON CONSERVATORY of MUSIC

ALBERT ALPHIN, Dir.

26 FENWAY, BOSTON, MASS.

Courses in Applied Music, Composition, and Music Education leading to Mus. B. degree. DRAMA and Dance courses leading to B.F.A. degree. Faculty of 50 including several members of Boston Symphony Orchestra.

Dormitories for Women. Catalog on request.  
Member of National Association of Schools of Music

## PEABODY CONSERVATORY College of Music

REGINALD STEWART, Director

SUMMER SESSION—JUNE 25 TO AUGUST 4

Complete musical training in all branches. Diploma, M. Mus., B. Mus., Teacher's Certificate. Affiliation with Johns Hopkins University, Goucher and Loyola Colleges. Member of the National Association of Schools of Music and of the Middle States Association of Colleges and Secondary Schools. Dormitories.

Registrar 17 E. Mt. Vernon Place, Baltimore 2, Maryland

## CARNEGIE College of Fine Arts

MUSIC • Singing • Composition • Instrumental • Music Education

Carnegie Institute of Technology Schenley Park • Pittsburgh 13, Pa.

## COLLEGE-CONSERVATORY of MUSIC of CINCINNATI

A distinguished professional school of music and the allied arts.

Degree courses with majors in Piano, Voice, Orchestral Instruments, Organ, Composition, Music Education

Affiliated with the University of Cincinnati. Member of the National Association of Schools of Music. Catalog will be sent on request. Write Dept. MA Highland Ave. and Oak St. Cincinnati 19, Ohio

## HARTT COLLEGE of MUSIC

Bachelor and Master Degrees, and special courses in all fields of music study

Masha Paronov, Director • 187 Broad St., Hartford 3, Conn. • Member NASM

## NEW YORK COLLEGE of MUSIC

78th Anniversary Year: 1955-1956

114 East 85th St., New York 28 RE 7-5751

Chartered 1878

Arved Kurtz, Director

Courses leading to Diploma. Individual and Class lessons.

## The Cleveland Institute of Music

WARD DAVENNY, Director  
3411 Euclid Ave., Cleveland 15, Ohio  
Member of N.A.S.M.

Bachelor of Music, Master of Music, Bachelor of Science in Education\*  
(\*by transfer to Kent State Univ. or Western Reserve Univ.)

## PHILADELPHIA MUSICAL ACADEMY

Founded 1870  
DISTINGUISHED FACULTY

Veteran's Work on credit basis

Institution of Higher Learning  
DEGREES AND DIPLOMAS

Assoc. Mem. NASM—Janet Szanto, Director 1617 Spruce St., Philadelphia 3, Pa.

## MANHATTAN SCHOOL OF MUSIC

Janet D. Schenck, Director

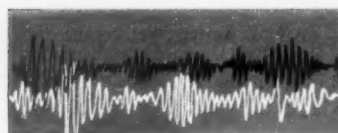
BACHELOR AND MASTER OF MUSIC DEGREES  
238 E. 105 St., N. Y. C., N. Y.

EN 9-2202



TRIPLE CITIES VISITORS. Irene Jordan (center left) and Thomas Hayward at a reception following their recital for the Triple Cities Civic Music Association of Binghamton, N. Y. With the artists are Mrs. J. B. MacGibeny (left), president of the association, and Miss Janet Sprout

de Clercq



# New Recordings

## Recording Tribute

**Lily Pons Gala.** Operatic arias and songs. Lily Pons, soprano, with orchestras conducted by Andre Kostelanetz and Pietro Cimara. (Columbia ML 5073, \$3.98)

★★★

Columbia Records adds its salute to Lily Pons's silver anniversary at the Metropolitan Opera House (see page 3) with this disk, which it appropriately calls "Lily Pons Gala". Several of the arias and songs recorded here were heard in the program in the opera house, and in a way this disk might be considered a remembrance of that occasion.

The arias include the "Bell Song" from "Lakme", "Tutte le feste al tempio" from "Rigoletto", "Una voce poco fa" from "The Barber of Seville", "Je suis Titania" from "Mignon", and "Shadow Song" from "Dinorah". An unlisted dividend is the aria "Son vergine vezzosa" from "I Puritani", which turns up on the same band as the "Rigoletto" aria. The songs include Delibes's "Les Filles de Cadiz", Faure's "Apres un Reve", Ponce's "Estrellita", Rachmaninoff's "Oh, Cease Thy Singing Fair", Bachelet's "Chere Nuit", and Strauss's "Blue Danube" Waltz.

Miss Pons is at her best on this record, and she sings most winningly, with the special bright, liquid tone that is uniquely hers, and with graceful facility. —R.A.E.

## Haskil's Mozart

**Mozart: Piano Concertos in A major, K. 488, and D minor, K. 466.** Clara Haskil, piano; Vienna Symphony, Paul Sacher and Bernhard Paumgartner conducting. (Epic LC 3163, \$3.98)

★★★

Clara Haskil performs the Concerto in A major, one of Mozart's happiest, with limpid touch, gracefulness, and felicity. The orchestral accompaniment, conducted by Paul Sacher, is lyrical and internally well balanced, though not memorably moving. Mozart assigned the woodwinds a prominent role in the work, and these passages are well played. Miss Haskil's interpretation of the Concerto in D minor is fluent and suave, though not always sufficiently compelling, and her tone is occasionally indistinct in the bass. Under Bernhard Paumgartner's direction the ensemble possesses lovely tonal coloring, and provides very sturdy, lively co-operation. —D. B.

## 18th Century Dances

**Marais: Five Old French Dances; Suite in D minor. Hervois: Suites No. 1, in A major, No. 2, in D minor.** Paul Doktor, viola; Fernando Valenti, harpsichord. (Westminster WN 18088, \$4.98)

★★★

The music in this album is fresh and lyrical, ornamental but never overly so, and charmingly unpretentious. Marin Marais and Caix d'Hervelois, viola da gamba virtuosos in the early part of the 18th century, learned their composer's craft well. Paul Doktor's rich, elastic tone, vigor, and consummate musicianship, complemented by Fernando Valenti's poetic insight and crispness, make this recording one to be repeatedly enjoyed. Marais's suite contains a fine set of variations on "La Folia", the

ancient Portuguese dance that became the basis for treatment by Corelli in the Sonata, Op. 5, No. 12. —D. B.

## George London's Don

**Mozart: "Don Giovanni".** London, Simoneau, Berry, Wachter, Weber, Zadek, Jurinac, Sciutti; the Vienna Philharmonic, Rudolf Moralt conducting. (Epic: SC-6010, \$14.94)

★★★

A fine cast and a spacious, vibrant recording technique make this a "Giovanni" recording that will long be cherished and difficult to beat on musical or technical grounds. There is no information as to the conditions under which the recording was made, but the sound has a depth, a resonance and a resounding quality that suggests the opera house itself and provides a welcome relief from the cotton-padded, lips-to-the-microphone sound that has characterized some recent opera disks. By its nature, opera is not an intimate, confidential art, and it should not be so presented on records regardless of the hair-raising "presence" achieved thereby.

George London, whose Giovanni is one of his handsomest and most convincing roles, repeats here the triumph of earlier performances. His was the honor of portraying the dashing rogue during the opening week of the new Vienna Opera House a couple of months ago, and from his presto aria to his final envelopment in Hades, he gives a volatile, colorful performance.

The three ladies, Hilde Zadek (Donna Anna), Sena Jurinac (Donna Elvira), and Graziella Sciutti (Zerlina) are all singers of great dex-

terity as well as beauty of voice and they do not fade before the dominant males. Leopold Simoneau, the splendid Canadian tenor, makes much of the rather empty tenor part, not only in his "Dalla sua pace", which he sings beautifully, but throughout the preceding scene.

Walter Berry, young Viennese bass, displays an excellent voice and a supple feeling for characterization as Leporello in his Catalogue aria and also in his all-important exchanges in recitative. And Eberhard Wachter, as Masetto, makes the most of his few opportunities. Indeed, there are no weaknesses in this obviously carefully selected cast.

The recording has the added distinction of having been supervised by the eminent Mozart scholar and head of the Mozarteum in Salzburg, Bernhard Paumgartner, who also provided the extensive and illuminating notes published with the libretto. —R. E.

## Norwegian Melodies

**Grieg: Music for strings.** Arthur Winograd String Orchestra, Arthur Winograd, conductor. (M-G-M E 3221, \$3.98)

★★★

Grieg fortunately knew his limitations as a composer and, for the most part, stuck to small-scale lyric forms as an outlet for his creative spirit. It was only natural that he should cast—or recast—several of his works for string ensemble, rather than full orchestra; and there was this additional factor, that the Norwegian folk music that was such a fundamental source of inspiration to him, frequently reached his ears played on a violin. Arthur Winograd has had the happy

thought of recording all the music that Grieg wrote for string ensemble on one disk, and the result is pleasant, flavorful record, in which the music often evokes the melancholy Norwegian landscape.

The works included are Suite in Olden Style — "From Holberg's Time", Op. 40; Two Elegiac Melodies ("Heart Wounds" and "The Last Spring"), Op. 34; Two Melodies after Original Songs ("Norwegian" and "The First Meeting"), Op. 53; Two Norwegian Melodies ("In Folk Style" and "Cow-Keeper's Tune and Peasant Dance"), Op. 63; and Two Lyric Pieces ("At the Cradle" and "Evening in the High Mountains", Op. 68, Nos. 4 and 5. Incidentally, an oboe and horn are used in the final piece.

Mr. Winograd, formerly a cellist with the Juilliard Quartet, has already conducted a wide variety of works for M-G-M with distinction, and he maintains his high standards here with clean-cut, sensitive performances that avoid any trace of sentimentality. —R. A. E.



George London as Don Giovanni

# OBITUARIES

## ALEXANDER GRETCHANINOFF

Alexander Tikhonovitch Gretchaninoff, 91, composer and one of the last members of the 19th-century school of Russian romantic music, died on Jan. 3. He had lived in New York City since 1939.

He was born in Moscow on Oct. 25, 1864. He studied piano at the Moscow Conservatory with Vassily Safonoff, and, later, composition with Rimsky-Korsakoff at the St. Petersburg Conservatory. Mr. Gretchaninoff wrote more than 250 songs, and many choral compositions, including music for the Russian Orthodox Church service; three operas; five

symphonies; orchestral suites; overtures; concertos; and a number of chamber works, including four string quartets; and piano pieces.

He wrote incidental music for productions of the Moscow Theater in its early years, and his first opera, "Dobrynya Nikitich", was produced there in 1903. His second opera, "Sister Beatrice" (after Maeterlinck), was withdrawn after four performances in 1912 because of opposition in ecclesiastical circles.

In 1925 the composer and his wife left Russia permanently and settled in Paris. He frequently appeared in public in recitals of his own works and as a conductor or choral director.

## ERNEST H. HOFFMAN

Memphis.—Ernest H. Hoffman, 56, conductor and member of the faculty of the Indiana University Music School, was killed with his wife in an automobile accident here on Jan. 3. In 1934 he conducted the Commonwealth Symphony of Boston, and a short time later became conductor of the Houston Symphony. At Indiana University he was musical director of the opera workshop productions that brought considerable recognition to the school for their ambitious and successful achievements—an annual "Parsifal", "Billy Budd", "Ariadne auf Naxos", and some world premieres.

Surviving are a son and Mr. Hoffman's mother.



Alexander Gretchaninoff

## HUGO CHAIM ADLER

Worcester, Mass.—Hugo Chaim Adler, 61, composer of choral works and Jewish liturgical music, died on Dec. 24 after a long illness. Born in Belgium and trained in Germany, he was a cantor in Mannheim for 18 years before coming to the United States. For the past 15 years he had been cantor of Temple Emanuel here, and founder and leader of annual Jewish music festivals.

## ALEXANDER WUNDERER

Zinkenbach, Austria.—Alexander Wunderer, 78, teacher, composer, and former president of the Vienna Philharmonic and of the Vienna Bach Society, died on Dec. 29, 1955. Mr. Wunderer taught for five decades at the State Academy of Austria, in Vienna, and composed many chamber-music, piano, and other instrumental works, and was the author of a treatise on the history of orchestration.

## JOSEPH PICK

Chicago.—Joseph Richard Pick, 54, husband of Ida Krehm, pianist, died on Dec. 8, 1955. A businessman, Mr. Pick was a composer by avocation. Thore Ehrlich Musik, in Stockholm, and Chappell, in London, have published his works, and one has been recorded by Decca. He is survived by his mother and two sisters, in addition to his widow.



## Records in Brief

### Ballet Music

Arthur Fiedler conducts the Boston Pops Orchestra in two popular ballet scores, "Les Sylphides" and "Graduation Ball", for RCA Victor (LM 1919)\*\*\*. The Chopin music for "Sylphides" is orchestrated by Anderson and Bodge—sometimes curiously so—and the potpourri of works by Johann Strauss, Jr., assembled by Antal Dorati for "Graduation Ball" are played with as much deftness and ebullience as one could wish.

### Pianists

Cor de Groot, Dutch pianist who has recorded extensively for Epic, has made for the same company a disk called **Piano Music from Spain**, which includes more or less familiar works by Albeniz, Falla, and Mompou (LC 3175)\*\*\*. Mr. Groot's pianism is smooth and stylistically informed and arouses interest in his forthcoming American tour next season.

Warren Perry Thew performs **Rachmaninoff's Piano Sonata No. 1**, in D minor, Op. 28, in a reissue of the Rachmaninoff Society recording (MGM E 3247)\*\*\*. Mr. Thew's tone is warm and his technique adequate, but the interpretation at times lacks sufficient variety of tonal coloring and liveliness of emotional expression.

Jacob Lateiner's interpretations of **Beethoven's Piano Sonatas**, Op. 31, No. 2 ("Tempest"), and Op. 53 ("Waldstein") are marked by careful study and a sure technique, but there are interruptions in the musical flow, his range of dynamics is not broad enough, and his tone is a little dry. (Westminster WN 18086)\*\*\*

### Singers

Two song cycles that will probably loom ever larger with the passage of time are **Benjamin Britten's "The Holy Sonnets of John Donne"** and **"Seven Sonnets of Michelangelo"**, which have been admirably recorded by Alexander Young, tenor, and Gordon Watson, pianist. Britten himself and the distinguished tenor Peter Pears have set the very highest standards for the interpretation of his songs, but this recording is of comparable quality. It is a pleasure to find these modern masterpieces at last available in a form which will win a larger public for them. (Westminster Argo RG 25)\*\*\*

The youthful freshness and beauty of Mattiwilda Dobbs's voice provide the outstanding appeal of a recording she has made with the Italian baritone Rolando Panerai. The two artists are heard separately and together in the following **Excerpts from Verdi's "Rigoletto"**: Rigoletto's monologue, "Pari siamo"; the duet with Gilda,

beginning "Figlia! Mio padre"; and Gilda's recitative (Gualtier Malde) and aria, "Caro nome", from Act I; and the final passage of the opera, beginning with Rigoletto's "Chi e mai?" Miss Dobbs also sings the Hymn to the Sun from Rimsky-Korsakoff's "Le Coq d'Or"; the Gavotte from Massenet's "Manon"; Amina's aria, "Ah non credea", from Bellini's "La Sonnambula"; and two excerpts from Delibes's "Lakme": the berceuse, "Sous le ceil tout etoile", and the recitative ("Les fleurs me paraissent plus belles") and aria, "Pourquois dans les grands bois?" Alceo Galliera conducted. (Angel 35095)\*\*\*

Graciela Rivera, Puerto Rican soprano who sang with the Metropolitan Opera in 1952 and has appeared in many other major opera houses, makes her recording debut in her native land with an attractive ten-inch disk called **Navidad for Balseiro** (BLE 7)\*\*\*. Her light, silvery voice is put to charming use in an assortment of Christmas songs from many countries, and she sings in as many languages. Some of the livelier Spanish and Latin American carols sound very gay and almost irreverent among the more conventional items.

### Other Artists

An expansive, lyrical performance of **Brahms's Fourth Symphony** has been recorded by the Detroit Symphony under the baton of Paul Paray (Mercury MG 50057)\*\*\*. In this vigorous, often exciting reading, Mr. Paray and his musicians adhere lovingly to the dynamic levels and swells indicated in the score. Technically, the recording is very fine.

Charles Munch conducts the Boston Symphony in an unusually powerful and unitary performance of **Beethoven's Fifth Symphony** (RCA Victor LM 1923)\*\*\*. Mr. Munch and the Boston Symphony give a wonderfully sonorous and broad reading of Schubert's "Unfinished" Symphony on the reverse side of the disk.

With Edward Steuermann, the veteran Schoenberg interpreter, at the piano, one can always be sure that a work by that master will have an authentic style of performance. In a recent recording of Schoenberg's **"Pierrot Lunaire"** under the baton of Arthur Winograd, Alice Howland performs the Sprechstimme, and the instrumentalists, besides Mr. Steuermann, are Lois Schaefer, flute and piccolo; Donald Lituchy, clarinet; David Kalina, bass clarinet; Robert Koff, violin and viola; and Seymour Barab, cello. (M-G-M E 3202)\*\*\*

Vol. XI of Fernando Valenti's recording of **Scarlatti's Sonatas** for Harpsichord contains the Sonatas with Longo Numbers 454, 206, 24, 270, 243, 224, 7, 265, 373, 317, 116, and 213. This album reveals Valenti's customary rhythmic virility and enthusiasm for Scarlatti's bold coloring. (Westminster WN 18094)\*\*\*

### Key to Mechanical Ratings

★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.

★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

## MURIEL SMITH, Artist-Pupil of ALFREDO MARTINO

260 West End Ave., New York City, EN 2-7514

Wins unanimous praise of London Critics in Wigmore Hall Recital June 26:

**Daily Mail:** "A consummate artist with looks and charm and irresistible personality."

**Daily Express:** "The subtleties of Hugo Wolf's German songs came as easily to her as some simpler old French songs or her native Negro spirituals."

**Daily Telegram:** "This recital was a demonstration of real musical artistry as well as virtuosity."

Complimentary copy of Mr. Martino's book, "Today's Singing", mailed on request.

## BELLINI

Teacher of Singing  
Coach • Composer

Studio: 171 W. 71st (Apt. 12A) N.Y.C.

DIMITRI MITROPOULOS.

"Outstanding voice builder and musician"

MARGARET HARSHAW:

"masterful help"

ELEANOR STEBER:

"an inspiring maestro"

TR 4-9068

Res.: CO 5-7975

## MARGOLIS

Only voice teacher of  
ROBERT MERRILL

Current teacher of Metropolitan Opera stars:

RIGAL • HINES • MADEIRA • PECHNER • HAWKINS

152 WEST 57TH STREET, N. Y. C.

Phone CO. 5-9155

## ROSALIE MILLER

Teacher of many successful singers including

THREE WINNERS, METROPOLITAN OPERA AUDITIONS of the AIR  
208 West 57th St., New York. Phone Clr. 6-9475—By appointment only: Miss E. Holt, Secy.

## Frantz and Marion PROSCHOWSKI

Teachers of Voice

180 West 58th Street, New York City, Telephone CO 5-2136

## LILLIAN NICHOLS

Teacher of Singing

Member: N.Y.S.T.A. & N.A.T.S.

Home Phone: AC-2-0518

Studio: 616 Steiway Bldg. PL 7-1773

## CHARLES G. READING

TEACHER OF SINGING

Assistant to the late Giuseppe De Luca, and the only person authorized to carry on his teaching of the "Art of Bel Canto."

257 WEST 84th St., N. Y. C.

TR 7-7573

## BELLE JULIE SOUDANT

TEACHER OF SINGING

Faculty: Julliard School of Music

Studio Address: 200 West 57th Street, New York

## BERNARD TAYLOR

Teacher of Singing

Formerly for 22 years member of Vocal Faculty Julliard School of Music

464 Riverside Drive • Tele.: MO-nument 2-6797

## WILLIAM PIERCE HERMAN

Teacher of

ROBERTA PETERS, NORMAN SCOTT  
of the Metropolitan Opera Association

19 E. 94th St., N. Y. 28  
ATwater 9-6735

## RUBINI-REICHLIN

Voice—152 W. 57th St., NYC—CI 7-2636—Summer Classes, Lenox, Mass.

## LOTTE LEONARD

PROFESSOR OF SINGING

Julliard School of Music • Mannes College of Music

## LOIS ALBRIGHT

Teacher of Successful Singers

SOPRANO

COMPOSER — CONDUCTOR

Auditions by appointment only

119 W. 57th St. (Suite 710) N.Y. 19, N.Y.

## SIGMA ALPHA IOTA

National Professional Music Fraternity

Kathleen Davison, National President, 1009 25th Street, Des Moines, Iowa

## **OLON ALBERTI**

"TEACHER OF SINGERS"  
VOICE TECHNIC. COACHING IN  
OPERA — CONCERT — ORATORIO  
Hotel Ansonia, Broadway & 73rd St.  
New York 23. SU 7-1514

## **BERKLEY SUMMER MUSIC SCHOOL**

at Bridgton Academy,  
North Bridgton, Maine  
6 WEEK SESSION: July 9-Aug. 18, 1956  
for String Players and Pianists  
Individual Lessons, Chamber Music Featured.  
For booklet write  
Secy.: 315 W. 98th St., N. Y. C.

ALBA

## **CLAWSON**

TEACHER OF VOICE

Teacher of Miss Jo Sullivan  
1425 Broadway, New York (Studio 63)  
LO 5-3249

## **Rooney Coffey**

Piano Teacher

Faculty: Juilliard School of Music  
205 W. 57th St., NYC CI 7-5420

## **CORNELL of IOWA**

Conservatory of Music  
PAUL BECKHELM, Ph.D., Director  
Home of the oldest May Music Festival  
West of the Mississippi River  
Mount Vernon, Iowa

## **VERA CURTIS**

(formerly Metropolitan Opera Co.)  
TEACHER OF SINGING  
Member: NYSTA and NATS  
17 East 86th St., N. Y. Atw 9-5308

## **AMY ELLERMAN**

COMPLETE VOCAL TRAINING  
Member: NYSTA and NATS  
260 W. 72nd St., N.Y.C. TR 7-0466

## **MAY L. ETTS**

Associate to Guy Maier  
CLASSES AND PRIVATE LESSONS IN  
PRINCIPLES OF TECHNIQUE  
Studio: 709 Steinway Building  
119 W. 87th St., N.Y. 19 Phone: TAYler 7-7728

## **HUGH FRASER-NOALL**

Teacher of Voice  
Mannes College of Music  
Private Studio—By Appt:  
121 E. 57th St., NY 22 PL 8-0371  
Mleanor Fraser-Noall, Coach-Accompanist

MARINKA

## **GUREWICH**

TEACHER OF SINGING  
Faculty: New York College of Music  
333 Central Park W., NYC AC 2-7573

## **LOLA HAYES**

TEACHER OF SINGING

Studio: 1200 5th Ave., N.Y.C. TR 4-2989

EDWIN

## **HUGHES**

PIANISTS PREPARED FOR PUBLIC PER-  
FORMANCE AND FOR COLLEGE  
UNIVERSITY AND CONSERVATORY  
TEACHING POSITIONS  
117 East 79th Street, New York, N. Y.

## **ARTHUR KRAFT**

Teacher of  
MAC MORGAN & WM. WARFIELD  
Eastman School of Music  
Univ. of Rochester, Rochester, N. Y.

# **Schools and Studios**

The University of Illinois Collegium Musicum and the Baroque Players presented a program of renaissance and baroque music in Smith Music Hall on Jan. 15, conducted by George Hunter. The music was played on the University's collection of early musical instruments. Singers on the program were Jantina Noorman, contralto, Edward Levy, tenor, and Carolyn Backus, soprano. The 90-member student symphony orchestra of the University of Illinois, conducted by Bernard Goodman, with the assistance of Robert F. King, Jr., a graduate student, will present its annual concert featuring student soloists on Jan. 17, in Smith Recital Hall. Merrill Bradshaw's Piano Concerto will be performed with Michael Kurkjian as soloist.

The Violin, Viola, and Violoncello Teachers Guild presented an all-Mozart program honoring that composer's bicentennial, on Jan. 8, at Carl Fischer Sky Room. Edith Eisler, violinist, and Betty Hirschberg, pianist, who presented the Sonatas in G major, K. 379, and in E flat major, K. 380, can be heard on radio station WFUV every Saturday, beginning Jan. 7, in six all-Mozart sonata programs. The guild's next program is scheduled for Feb. 12. Jennings Butterfield gave the first in a series of lectures and demonstrations on methods of organizing string groups and conducting junior groups, at Carl Fischer Sky Room, on Jan. 6, under the auspices of the guild.

The National Symphony will offer a series of concerts, on a daily basis, to the visiting high school students who will come to Washington from all over the country this coming spring. The concerts will be called "Music for Young America" and are scheduled from April 27 through May 31. The concerts, which will run the orchestra's silver anniversary season to 31 weeks, are the idea of Howard Mitchell, conductor of the orchestra. Mrs. Merriweather Post, vice-president of the National Symphony Orchestra Association, has underwritten the extra five-week season of young people's concerts.

Gunnar Johansen, pianist, a member of the University of Wisconsin music faculty, gave a concert in Hamburg, Germany, on Jan. 18, at which he performed two early Schubert works for the first time. The pieces were discovered and verified by musicologists in Malmo, Sweden. Mr. Johansen is giving concerts in Copenhagen, Stockholm, Berlin, Paris, and Hamburg under the auspices of the United States State Department. A sound-color film, "Marching Along with Sousa", in which the University of Wisconsin band, conducted by Raymond F. Dvorak, plays Sousa marches, was given its first showing in the Wisconsin Union Theater on Dec. 11. The film, photographed by Walter Meives and prepared under the direction of Freeman Brown, is unusual in that the pictures were cut to coincide with the sound track instead of vice-versa.

Merle Montgomery lectured at the Colony House, Brooklyn, N. Y., on Jan. 10. In February, she will appear at Columbia University, Teachers College, under the auspices of Robert Pace, head of the piano department.

During the past season, Miss Montgomery's Music Theory Workshops have been sponsored by the Ontario Registered Music Teachers' Association in Niagara Falls, Canada; the Southern branch of the Music Teachers' National Association in Spartanburg, S. C.; the Piano Teachers Forum of Fort Worth, Texas; and the Homer Luther Piano Teachers of Ponca City, Okla. Lectures were also given at the Jenkins Summer Music Conference, Kansas City, Mo.; various chapters of Mu Phi Epsilon; and at universities and colleges in the South. The lectures are based on Miss Montgomery's own "Music Theory Papers", published by Carl Fischer, Inc., the second set of which, entitled "Seeing and Hearing", were released by the same publisher in January, 1956.

Chamber Music Associates, in their fifth season, is currently presenting 44 evenings of music for the amateur musician, including 38 workshops and six concerts, at the Brooklyn Academy of Music. The workshops consist of 16 evenings in ensemble playing for amateurs, conducted by Beatrice Brown and Everett Lee; five music-in-the-round workshops; and 16 piano workshops, conducted by Joseph Wolman. Among ensembles presenting concerts are the New Music Quartet (Nov. 16), the Chamber Art Quartet (Jan. 18), the New York Woodwind Quartet (Feb. 15), and the Claremont Quartet (March 21).

The Concordia College Choir (Moorhead, Minn.) will embark on a three-week concert tour of 15 states on Feb. 2. The 66-member choir is directed by Paul J. Christiansen; the music administrator is Kurt Wycisk. The choir will give at least 26 concerts in the central states. The Concordia Choir has accepted an invitation by the League of Norsemen (Oslo), to make a concert tour of Norway beginning in June, 1958.

The Berkley Summer Music School will open its sixth season for string and piano students at Bridgton Academy, North Bridgton, Maine, on July 9. Under the direction of Harold and Marion Berkley, the six-week session will include besides the regular work periods a wide range of recreational activities, a series of evening concerts by the faculty and guest artists, afternoon concerts by members of the student group, and semiweekly chamber-music forums. Associated on the faculty with Mr. and Mrs. Berkley, who teach violin and piano, will be William Khoury, violin and viola; Dorothy Fidler, cello; Ruth Hurwitz, piano; Mary Lane, violin and viola; and Willfred Fidler, theory and composition.

Anne Hull was guest speaker for the Piano Teachers Congress of New York in December. Her subject was "Two Piano Ensemble", and she presented students from her class at the Juilliard School of Music, in a program of contemporary American duo-piano works.

The Teachers College Little Symphony, conducted by Ernest E. Harris, presented a program of works by Gnecco, Gyrowetz, Mozart, Debussy, Arnell, and Chabrier, at Horace Mann Auditorium on the Columbia University campus, on Jan. 13.

## **Lucile LAWRENCE**

Concert Harpist - Teacher

Co-author: "Method for the Harp"  
"The Art of Modulating"  
"Pathfinder to the Harp"  
Studio Mannes College of Music  
157 E 74 St., N. Y. C. LA 2-1690

## **H. SPENCER McEVOY**

TEACHER OF SINGING

246 W. 73rd St., N.Y.C. TR 3-1808

## **DARRELL PETER**

PIANO • THEORY • COACHING

Accredited "Progressive Series" Teacher  
FACULTY: JUILLIARD SCHOOL OF MUSIC  
50 W. 67th St., N. Y. 23  
SU 7-2849

## **ANNE MARIE RANDAL**

of Paris

Specializing in  
French Song Repertoire  
40 E. 10 St., NYC 3 GR 7-4999

## **ROSE RAYMOND**

Pianist and Teacher  
Exponent of TOBIAS MATTHAY Principles  
Private Lessons—Courses For Teachers  
320 W. 86th St., N. Y. 24 EN 2-7586

## **STUART ROSS**

Coach Accompanist

Accompanist 1955-1956 for  
Patrice Munsel and Charles Kullman  
145 W. 55th St., NYC CI 7-4544

## **RUTH SHAFFNER**

SOPRANO — Teacher of Singing  
130 E. 40 St., N.Y.C. Tel Murray Hill 3-9590

## **MADAME SOLANO**

VOICE TEACHER BREATH CONTROL  
Opera and concert coach. Classical  
Span. songs. Beginners & professionals  
RI 9-6490

415 Central Park W., N.Y.C. 25

## **ZENKA STAYNA**

Voice Teacher  
Teacher of Daniza Ilitsch and Inge  
Manski, formerly Metropolitan Opera  
164 W. 79th St., NYC TR 3-9214

## **ROBERT TABORI**

Teacher of Singing

Specialist in Voice Correction and  
Development  
61 W. 88 St., N.Y. 23, N.Y. TR 7-3081

## **LOIS WANN**

Oboist—Teacher

Faculty Juilliard School of Music;  
Bronx House; Mannes College of Music;  
Member Aspen Associates  
77 Kensington Rd., Bronxville, N. Y.  
Tel.: DEerfield 7-1180

## **ANGELA WESCHLER**

Workshop and Seminar for  
Concert Pianists and Teachers  
Member Faculty: N. Y. College of Music  
171 W. 71 St., N.Y.C. SChuyler 4-7678

## **LILI WEXBERG**

TEACHER OF SINGING

Voice Placement  
Faculty N. Y. College of Music  
Studio: 58 E. 85 St., NY 28 BU 8-7791



## IRENE WILLIAMS

VOCAL STUDIO

1305 Spruce Street

Phila. 7, Pa. Phone Pen. 5-3459

## DR. KONRAD WOLFF

CONCERT PIANIST—TEACHER

336 Fort Washington Ave., N. Y. WA 7-4622  
Also: 2480 10th St., Washington, D. C.  
CO 5-7331

## Coach and Accompanist

## OTTO GUTH

Coach—Accompanist

San Francisco Opera Association  
Faculty—Mannes College of Music  
160 W. 73rd St., N.Y.C. TR 3-3432

## WALTER HATCHEK

Concert—Opera

Coach—Accompanist of Dolores Wilson  
Accompanist of Igor Gorin and  
Elena Nikolaidi  
Phone: Studio—CO 5-8909; Home—LI 4-1815

## CARROLL Hollister

Concert and Opera Repertoire  
Available for New York Recitals

173 W. 78 St., NYC 24 SC 4-1659

## WILLIAM HUGHES

Coach—Accompanist

50 W. 67th St., N.Y.C. TR 3-8373

## Nathan Price

Coach—Accompanist

Announces the opening of his new studio  
140 W. 55 St., NYC 19. OXford 5-5706

## JAMES SHOMATE

COACH—ACCOMPANIST

116 East 57th St., New York City  
Plaza 3-8191

## Werner Singer

Coach and Accompanist to

LONDON — BARBIERI

TAGLIAVINI

338 West 72nd St. SC 4 { 1455  
New York 23, N. Y. { 5449

## MAX WALMER

Pianist—Accompanist—Coach

315 West 57th St. CO 5-7066

## ALICE WIGHTMAN

Coach—Accompanist

Met Opera Studios

1425 Broadway, N.Y.C. LO 5-2431

## Dance Instruction

## BALLET SCHOOL

Dir.: Boris Novikoff

Metropolitan Opera House Studio 18

Classes for children—adults

Complete Education in Theatrical Dancing  
1425 Broadway, NYC LO 5-0864  
Branch School, New Rochelle, N. Y.

The new All-University Symphony of the University of Rochester gave its first concert on the River Campus, Nov. 18. The 80-piece orchestra, organized in the fall of 1955 in connection with the merger of the University of Rochester Men's and Women's Colleges, is conducted by Ward L. Woodbury, director of music for the College of Arts and Sciences, and a former Eastman School faculty member. The orchestra's first program included works by Franck, Handel, and Sibelius.

The Califone Corporation, makers of school phonographs and transcription players, has published a new catalogue, "Recommended Recordings for Schools and Libraries", prepared by the staff of music educators of the Children's Music Center of Los Angeles, Calif. The 48-page catalogue is arranged according to subject headings, and is available free to all audio-visual directors, curriculum co-ordinators and music supervisors.

The Hofstra College Symphony presented a Young People's Concert on Jan. 7 at Calkins Hall on the Hofstra College campus. Elie Siegmeister conducted a program including his own "From My Window", and George Kleinsinger's "Once Upon an Orchestra" in which the composer was narrator. Jacqueline Barbera and Irene Neznesky, duo-pianists, students at the college, were soloists.

The Wurlitzer Foundation, a non-profit educational and philanthropic organization established by the Rudolph Wurlitzer Company, manufacturers of pianos and electronic organs, has announced the creation of four college scholarships to be awarded in 1956. Worth \$1,000 per year each, the scholarships are available to children and grandchildren of Wurlitzer Company employees.

The Carl Friedberg Music Foundation, Inc., has announced its annual spring series of three concerts at Carnegie Recital Hall, N. Y.: Feb. 19, March 18, and April 29. Performing artists will be Lonny Epstein, Teicher and Ferrante, Mack Harrell, and Sergius Kagen.

Chatham College (formerly Pennsylvania College for Women) was the recipient of a library of musical ar-

rangements, valued at \$50,000. The donor was Radio Station KDKA in Pittsburgh. The library includes over 2,000 complete instrumental orchestrations, over 5,000 vocal orchestrations, and thousands of pieces of sheet music and popular arrangements.

New York University's Division of General Education will offer a new course during the 1956 spring semester, on the life and music of Mozart. Ralph Bates will be the instructor. Harold J. Heeremans, violinist, and Irving F. Ritter, pianist, both New York University faculty members, gave a recital including sonatas by Handel, Mozart, and Brahms, at the First Unitarian Church, Brooklyn, N. Y., on Jan. 8.

The Juilliard School of Music dedicated a new three-manual organ on Jan. 10, in the Juilliard Recital Hall. Vernon de Tar, of the school's organ faculty, gave a recital, including organ music from the 16th century to the present, officially dedicating the instrument, built by the Aeolian-Skinner Organ Company of Boston, in accordance with 17th-century principles of organ building.

The American Committee on Africa is sponsoring a four-part educational series of events concerning Africa and the Arts. The final program, which will take place on Feb. 17 at Roosevelt Auditorium, will present Pearl Primus and her African drummers and dancers, and Percival Borde, in a lecture-recital pertaining to African dance.

The Flint Choral Union (Mich.), W. Paul Converso, director, and the Flint Symphony, conducted by Raymond Gerkowski, presented Handel's "Messiah" at the I. M. A. Auditorium on Dec. 18. It was the 39th annual presentation of the oratorio, in connection with Flint's yearly Christmas-tide Festival in the month of December.

The Peabody Conservatory of Music has been accredited by the Middle States Association of Colleges and Secondary Schools. The association's report contained high praise of the standards of the school. Only one other music school in the East has been recognized in this manner.



Canton Daily Ledger

ADMIRERS. Igor Gorin, left, is visited backstage at an informal reception in the Senior High School, Canton, Ill., following his recital for the Fulton County Community Concert Association. At the baritone's right are Mrs. Jack Buell and young Sara Guyton, accompanied by her mother, Mrs. J. O. Guyton, secretary of the local organization. Mary Ann Cox and Pierre Marshall, other board members, are in the back



BURTON

CORNWALL

SINGER AND TEACHER OF SINGING

853 7th AVE., 11A, N. Y. C. 19  
CI-5-4504

In 1956  
Serious Music Students  
will win

## Scholarships

through

National **GUILD**  
of Piano Teachers

Founded 1929 by Irl Allison  
Box 1113 Austin, Texas

RICHARDSON

## IRWIN

Teacher of Successful Singers  
For many years Faculty Juilliard School of Music  
AUTHORITY  
ROYAL ACAD. OF MUSIC, LONDON, ENG.  
COLUMBIA UNIVERSITY, NEW YORK, N. Y.  
15 TIEMANN PLACE, N. Y. 27 MO 2-9488

## WILLIAM S. BRADY

Teacher of Singing

257 WEST 86th ST., NEW YORK CITY  
Telephone: TRafalgar 4-2810

## Caroline Beeson Fry

Teacher of Singing

Studio 872 Carnegie Hall, N. Y. City  
2 Orchard Pkwy., White Plains, N. Y.  
WH 9-3200  
MEMBER N.A.T.S.

## Alfred Stobbi-Stohner

Teacher of Voice—Accompanist

853 7th Ave., Apt. 12-G, N. Y.  
Circle 6-6938

## Dolf Swing

Voice Development and Coaching

Faculty: Juilliard School of Music  
Member Amer. Acad. of Teachers of Singing  
NATS and NYSTA  
15 W. 67th St., N. Y. 23 TR 7-5889

For the convenience of  
LIBRARIES

## MUSICAL AMERICA

is now available on  
MICROFILM

For information, address:

Musical America,  
113 W. 57th St., N. Y. 19

## Rome Musical Scene

(Continued from page 11)

made a triumphant return in October, and his visit coincided with his election to the Accademia di Santa Cecilia.

Other conductors include Andre Cluytens, Carlo Maria Giulini, Jean Martinon, and Franco Caracciolo. Other artists to appear will be Geza Anda, Clara Haskil, Benedetti Michelangeli, and Robert Casadesu, pianists; Gioconda de Vito, Andre Gertler, Arthur Grumiaux, and the young Belgian Carlo Van Neste, violinists; and Dietrich Fischer-Dieskau, baritone, who will make his first appearance in this series.

The Mozart bicentenary celebration will start on Jan. 27, with a church concert conducted by Fernando Previtali, at which the "Coronation" Mass will be performed. Erich Keiber will conduct "La Clemenza di Tito" in a concert version, and there will be chamber concerts devoted to Mozart.

### "Il Duca d'Alba"

Other works to be performed include a transcription by Renato Parodi of the recently discovered Serenata by Alessandro Scarlatti. Purcell's "Dido and Aeneas" will be conducted by Vittorio Gui, with Oralia Dominguez singing a leading part; Bach's "St. Matthew Passion" will be heard under the baton of Eduard van Beinum; and Haydn's oratorio "The Seasons" will be conducted by Rudolf Moralt. Donizetti's little-known opera "Il Duca d'Alba" will receive a partial performance in concert form, and Liszt's seldom-heard "Gran Messe" is also scheduled for performance.

Relatively few contemporary works are planned. Those to be heard include Petrassi's "Coro dei Morti", a new Concerto for Trio and Orchestra by Mario Zafred, Bloch's "Israel", Peragallo's "Violin Concerto (which won a 1954 Congress for 20th Century Music award), Shostakovich's Tenth Symphony (to be conducted by Mr. Steinberg along with the Petrassi work), Hindemith's "Nobilissima

Visione" (to be conducted by Otto Klemperer), Stravinsky's "Orfeo", and Khachaturian's Violin Concerto. Bartok's opera "Bluebeard's Castle" will have a concert performance; as will (with the addition of actors) Schumann's "Manfred" and Pizzetti's "Sacra Rappresentazione di Abramo e Isacco".

Chamber-music concerts will include performances by Pietro Scarpini (playing Bach's "Art of Fugue"), the Trio di Trieste, the Quartetto Italiano, the Otetto di Vienna, Russian violinist Leonide Kogan, and the Viennese soprano Rita Streich.

### Accademia Filarmonia

The Accademia Filarmonia has a full quota of subscribers, and continues to offer concert series of the highest quality in Rome. This year composer-musicologist Roman Vlad is its artistic director. Music of Mozart, Schumann, and contemporaries will be prominent in the 24-concert series. Among the soloists will be Wilhelm Backhaus, Ralph Kirkpatrick, William Primrose, Andres Segovia, Andre Navarra, the Duo Mainardi-Zecchi, Irmgard Seefried, and Nicanor Zabaleta. Ensembles to appear include the Juilliard String Quartet, the Vienna Konzerthaus Quartet, Dennis Brain's English wind ensemble, and the London Mozart Players, led by Harry Blech.

### Feast of Chamber Opera

There will be several choral and orchestral groups, and toward the end of the season, a feast of chamber-opera which has been for too long missing from Rome's musical life. Stravinsky's "L'Histoire du Soldat", Peragallo's "La Gita in Campagna", and Falla's "El Retablo de Maese Pedro" are planned. There are also many illustrated lectures and concerts by young performers. One of these concerts will include the entire body of lieder by Anton Webern, to be sung by Lidia Stix, who performed them with great success at a recent Venice Festival.

## Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

### DANCE ATTRACTIONS

First American Tour Dec. 1956 - March 1957

## Koester and Stahl

International Dance Stylists direct from Municipal Opera, Berlin

Personal Direction: Andre Mertens

## Mata and Hari and Company

Musical Director: Lothar Perl

Personal Direction: Coppicus, Schang & Brown

Dance Satirists

## Marina Svetlova

Prima Ballerina

with 2 Solo Dancers & Concert Pianist

Personal Direction: Horace J. Parmelee

## Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

### VOCAL AND INSTRUMENTAL ATTRACTIONS

1st Transcontinental Tour Jan.-Mar. 1956

## Arthur Fiedler & The Boston Pops

Personal Direction: Judson, O'Neill & Judd

Tour Orchestra

## The NBC Opera

First Tour Fall 1956

2 Complete Productions—The Marriage of Figaro and Madam Butterfly in English

Judson, O'Neill & Judd

## Return of Virtuosi di Roma

Winter of 1956

Renato Fasano, Musical Director

Personal Direction: Coppicus, Schang & Brown

By arr. with A. Morini

American Debut, Fall of 1956

## Golden Age Singers of London

Margaret Field-Hyde, Director

Personal Direction: Coppicus, Schang & Brown

Company of 5 in programs of Elizabethan and other music

First National Tour Nov. 1956

## Ruth Page's Chicago Opera Ballet

In the original ballets "THE MERRY WIDOW" and "REVENGE" Complete Scenery, Costumes, Orchestra, Corps de Ballet Company of 45 starring

Personal Direction: Kurt Weinholt MARJORIE TALLCHIEF and GEORGE SKIBINE

## The Robert Shaw Chorale

and Orchestra

Robert Shaw, Conductor

Personal Direction: Coppicus, Schang & Brown

FIRST TRANSCONTINENTAL TOUR AUTUMN 1956 of the great recording maestro

## Mantovani and his new music

Orchestra of 45

London 11st Records

Personal Direction: Coppicus, Schang & Brown

By Popular Demand—Return of the Unforgettable

## Obernkirchen Children's Choir

Introducers of the International Song Hit "The Happy Wanderer"

Personal Direction: Kurt Weinholt

Edith Moeller, Conductor

## The Festival Quartet

Personal Direction: Coppicus, Schang & Brown

Victor Babin, Piano  
William Primrose, Viola  
Szymon Goldberg, Violin  
Nikolai Graudan, Cello

First American Tour

## Stockholms Gosskör

ERIC ALGARD, Conductor

Company of 45—Direct from St. Marys Church, Stockholm, Sweden

Personal Direction: Coppicus, Schang & Brown

## The Paganini Quartet

Personal Direction: Coppicus, Schang & Brown

New—Company of 50

## De Paur Opera Gala

MIXED CHORUS—  
ORCHESTRA—  
SOLOISTS

LEONARD DE PAUR, Conductor

Great 3 part Program Planned—V. THOMSON—BIZET—GERSHWIN

Personal Direction: Coppicus, Schang & Brown

## The Carolers Trio

Jane Wilson, Soprano  
Jonathan Wilson, Tenor  
Eric Carlson, Bass  
(with pianist)

Personal Direction: Judson, O'Neill & Judd

## The Angelaires

Personal Direction: Kurt Weinholt

Harp Quintet

## Roman Totenberg and his

Instrumental Ensemble

Personal Direction: Kurt Weinholt

Company of Nine

First Transcontinental Tour 1955-56

## The Concertmen & Edmond Karlsrud

Personal Direction: Judson, O'Neill & Judd

BASS-BARITONE  
(10 persons)



**Columbia Artists Management Inc. • 113 West 57th Street, New York 19, N. Y. • Circle 7-6900**

**Personal Direction  
Judson, O'Neill & Judd**

CLAUDIO  
**Arrau**  
*Baldwin Piano* Pianist

JOSEPH  
**Battista**  
Pianist

TODD  
**Duncan**  
Baritone

EUGENE  
**List**  
Pianist

GEORGE  
**London**  
Bass-Baritone

LOIS  
**Marshall**  
Soprano

MILDRED  
**Miller**  
Mezzo-Soprano

GERALD  
**Moore**  
"The Accompanist Speaks"  
(Lecture-Piano Recital)

WILLIAM  
**Primrose**  
Violist

**Sanromá**  
*Baldwin Piano* Pianist

EDWIN  
**Steffe**  
Baritone

CAMILLA  
**Wicks**  
Violinist

CAMILLA  
**Williams**  
Soprano

**Personal Direction  
Coppicus, Schang & Brown**

LICIA  
**Albanese**  
*Soprano  
Metropolitan, San Francisco, Miami,  
Ft. Worth, Kansas City Opera*

JUSSI  
**Bjoerling**  
Tenor

MISCHA  
**Elman**  
Violinist

RUDOLF  
**Firkusny**  
Pianist

CARROLL  
**Glenn**  
Violinist

SZYMON  
**Goldberg**  
Violinist

NAN  
**Merriman**  
Mezzo-Soprano

**Lily Pons**  
*Soprano  
Metropolitan, San Francisco Operas*

TOSSY  
**Spivakovsky**  
Violinist

GLADYS  
**Swarthout**  
Mezzo-Soprano

**Vronsky  
& Babin**  
*Steinway Pianos* Duo-Pianists

**Personal Direction  
Kurt Weinhold**

ROSE  
**Bampton**  
Soprano

FRANCES  
**Bible**  
Mezzo-Soprano

WALTER  
**Cassel**  
Baritone

NADINE  
**Conner**  
Soprano

JON  
**Crain**  
Tenor

LISA  
**Della Casa**  
Soprano

IGOR  
**Gorin**  
Baritone

WITOLD  
**Malcuzyński**  
Pianist

DOROTHY  
**Maynor**  
Soprano

YEHUDI  
**Menuhin**  
Violinist

LEONARD  
**Pennario**  
*Baldwin Piano* Pianist

RISE  
**Stevens**  
Mezzo-Soprano

YI-KWEI  
**Sze**  
Bass-Baritone

ALFRED and HERBERT  
**Teltschik**  
Duo-Pianists

ALEC  
**Templeton**  
Pianist

ROMAN  
**Totenberg**  
Violinist

DOROTHY  
**Warenskjold**  
Soprano

FRANCES  
**Yeend**  
Soprano

**Personal Direction  
Andre Mertens**

WALTER  
**Giesecking**  
*Baldwin Piano* Pianist

ELENA  
**Nikolaïdi**  
Contralto

JAN  
**Rubes**  
Basso

RENATA  
**Tebaldi**  
Soprano

JENNIE  
**Tourel**  
Mezzo-Soprano

VENTSIS  
**Yankoff**  
Pianist

**Personal Direction  
Horace J. Parmelee**

MILDRED  
**Dilling**  
Harpist

HERMAN  
**Codes**  
Pianist

# Lorenzo ALVARY basso

Metropolitan Opera . . . 1942-1956  
San Francisco Opera . . . 1940-1956



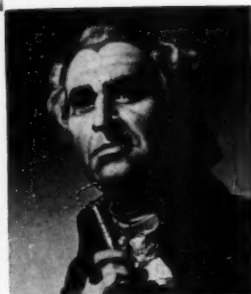
DODON  
"LE COQ D'OR"

"Alvary Great (Headline) . . . it was Alvary's fabulous King Dodon that won the biggest ovation."

Marjory Fisher, S.F. News, Oct. 12, 1955

"... one of the best character basses in the business ..."

Alfred Frankenstein, S.F. Chronicle, Oct. 2, 1955



DON ALFONSO  
"COSI' FAN TUTTE"

"... sang and played with an easy grace ..."

E.D. New York Times,  
Dec. 18, 1955

"... magnificent portrayal of the Baron Ochs ..."

Corriere della Sera, Milano, April 10, 1955

"... interpreter of the highest order ..."

G. Contalonieri, La Patria, Milano, April 11, 1955

"... the stage was literally dominated by the bravado of basso Alvary ..."

Il Secolo XIX, C. Rietmann, Genova, April 10, 1955



BARON OCHS  
"ROSENKAVALIER"

"... from every point of view, visually, vocally, and histrionically ... a joy to behold."

L. T., New York Herald Tribune, Jan. 13, 1954

A great success with the Metropolitan and San Francisco Operas for four seasons, Lorenzo Alvary's Baron Ochs was introduced in Italy in 1955. Mr. Alvary has been engaged by Erich Kleiber to sing Ochs at the Teatro Colon in Buenos Aires in 1956.

## In Concert

"... his concert was a lively and delightful evening, rich voice, imposing figure, thorough musicianship and versatile stage presence ..."

EJB, Deseret News, Salt Lake City, Nov. 10, 1955

## Soloist with

New York Philharmonic-Symphony • Detroit  
and Buffalo Orchestras



VARLAAM  
"BORIS GODUNOV"

"... one of the finest performances ever seen here."

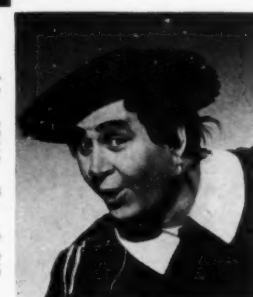
Alma Gowdy,  
Los Angeles Herald and  
Express, Nov. 7, 1955

"... Alvary's Leporello was immense ..."

Albert Goldberg,  
Los Angeles Times,  
Nov. 7, 1955

"... sings well ... humor and passion ... a fine interpretation ... it made a memorable moment."

J. S. Harrison, New York Herald Tribune, Jan. 30, 1954



LEPORELLO  
"DON GIOVANNI"

RCA VICTOR  
and  
COLUMBIA  
RECORDS

Recital Engagements for 1956-57 Now Booking

COLUMBIA ARTISTS MANAGEMENT INC. • 113 WEST 57th STREET, NEW YORK 19, N. Y.  
Personal Direction: ANDRE MERTENS